

COUNTRY LIFE

VOL. LXIX.—No. 1778.

SATURDAY, FEBRUARY 14th, 1931.

PRICE ONE SHILLING.
[POSTAGES: INLAND 2½d., CANADA 1½d., ABROAD 5½d.]



THE COUNTESS OF ROSEBERRY WITH THE HON. NEIL PRIMROSE.
At a recent meet of the Whaddon Chase Hunt.

COUNTRY LIFE

THE JOURNAL FOR ALL INTERESTED IN
COUNTRY LIFE AND COUNTRY PURSUITS

OFFICES: 20, TAVISTOCK STREET, COVENT GARDEN, W.C.2.

Telegrams: "COUNTRY LIFE," LONDON; Tele. No.: TEMPLE BAR 7351.

Advertisements: 8-11, SOUTHAMPTON STREET, W.C.2; Tele. No.: TEMPLE BAR 7760.

CONTENTS

	PAGE
OUR FRONTISPIECE: THE COUNTESS OF ROSEBERY WITH THE	
HON. NEIL PRIMROSE - - - - -	171, 172
THE NEW DELHI. (Leader) - - - - -	172
COUNTRY NOTES - - - - -	173
ANNA PAVLOVA, by Amber Lloyd - - - - -	173
SNOW, by James Walker - - - - -	174
GREAT SPORT: THE SPORTING PICTURES LOAN EXHIBITION AT	
144, PICCADILLY - - - - -	175
"THE BEST EVER," by Bernard Darwin - - - - -	178
THE BRUISER, by Richard Ball - - - - -	179
NEW Sires AT THE STUD IN 1931 - - - - -	180
THE COUNTRY WORLD - - - - -	181
"BUCKINGHAM PALACE," reviewed by Lord Gerald Wellesley - - - - -	182
THE LITTLE DOGS FROM PEKIN, by A. Croxton Smith - - - - -	188
AT THE THEATRE: A VERY STRANGE INTERLUDE, by George	
Warrington - - - - -	191
THE FUTURE OF AFRICA; OTHER REVIEWS - - - - -	192
BLenheim AVENUE, KILWORTH, LEICESTERSHIRE, Extempore Lines	
by Sir Richard Paget - - - - -	193
CORRESPONDENCE - - - - -	194
Iconoclasm in London (Murray Adams-Acton); "Preservation	
of Rottingdean" (S. M. Moens); Ring Doves (May Thomp-	
son); The Eagle and Nest (T. Tecvan Armstrong); "On	
Foot in Germany" (Ronald W. Need, S. L. Lees and H. C.	
Merillier); The Life of Bonzo (W. H. Payn); A Fateful	
Cromlech (Nuala O'Kane); Long-tailed Field Mice; "A	
Fearful Fungus" (Cecil Irving); A Scene Near Rio (Lilias	
Rider Haggard).	
THE ESTATE MARKET - - - - -	196
THE LESSER TOWN HOUSES OF TO-DAY: No. 8, DEVONSHIRE	
PLACE, W., by Randal Phillips - - - - -	197
MODERN FURNITURE AND DECORATION - - - - -	200
FASHIONS IN FURNISHING FABRICS, by M. Dane - - - - -	202
CONCERNING THE BATHROOM, by Robert Stanley - - - - -	204
SCOTTISH PORTRAITURE, by M. Chamot - - - - -	205
POTTERY AT THE PERSIAN EXHIBITION, by Bernard Rackham - - - - -	208
THE AUTOMOBILE WORLD, by the Hon. Maynard Greville - - - - -	xlvi
THE TRAVELLER: THE CHARM OF BERMUDA - - - - -	lviii
TRAVEL NOTES - - - - -	lx
GAME AND BIRD MAPS - - - - -	lxii
THE GARDEN: PLANTS FOR A SMALL ROCK GARDEN, by E. H.	
Raspin - - - - -	209
THE LADIES' FIELD - - - - -	lxvi
Indispensable Coats for Rain or Shine; The Touch of Fur,	
by Kathleen M. Barrow.	
"COUNTRY LIFE" CROSSWORD No. 55 - - - - -	lxx

EDITORIAL NOTICE

The Editor will be glad to consider any MSS., photographs and sketches submitted to him, if accompanied by stamped addressed envelope for return, if unsuitable.

COUNTRY LIFE undertakes no responsibility for loss or injury to such MSS., photographs and sketches, and only publication in COUNTRY LIFE can be taken as evidence of acceptance.

The New Delhi

IT is a paradox frequently propounded by the cynic that there are no really great occasions in the history of an individual or a nation, that one decision in life is just as important as any other. Whether we drink tea or coffee at breakfast may, we are told, exercise just as fatal an effect on our future as whether we take a wife or not. History, in fact, is always in the making, and the individual is always making it. However specious this may sound from an abstract point of view, it is not the way in which human beings look at life. Some of our decisions we regard instinctively as vital, and many as of, at most, second-rate importance. There are the red-letter days of individuals and nations. When they are past we know that nothing can ever be the same again.

This week the British Empire has seen just such an occasion. A thousand years hence our descendants may speculate as to what would have happened if the capital of India had not been moved from Calcutta to New Delhi, or if a Federal scheme of Indian Government had not been propounded. But they will speculate as vainly as the authors of that entertaining volume, just published,

in which Mr. Churchill conjectures what would have happened "if" Lee had not won the battle of Gettysburg. Monsieur André Maurois speculates on the consequence of Louis XVI having had "an atom of firmness," and Father Ronald Knox supplies the imaginary history of modern England "if the General Strike had succeeded." For good or ill the Indian capital has been transferred with all the appropriate ceremonial, and the delegates from the Round Table Conference have returned with the new Federal scheme just in time to witness the inauguration of the New Delhi. The die is cast, and to-day we can truthfully say that the auguries are favourable and every prospect seems bright. A very short time ago nobody could have foreseen so happy a celebration. The project of a week of ceremonial hardly aroused enthusiasm at a time when financial stringency was acute and civil disobedience rife. But, as things turn out now that the fateful moment has arrived, the political developments have made it possible for harmony, for the moment at least, to prevail.

It is now twenty years since, at the great Durbar of 1911, a Royal Proclamation announced to the assembled representatives of India that Delhi, the ancient seat of Royal power, was once again to become the capital city of the Indian peoples. During these years there has been much criticism and many hard words have been written and spoken, both of the political conception of the move and of the nature of the design of the new city. To-day there would seem to be few dissentient voices so far as the new City is concerned. The grandeur of Sir Edwin Lutyens' design is recognised on all hands, and in the Secretariat Buildings Sir Herbert Baker has produced perhaps his finest work. The parched and stony plain which, so few years ago, stretched to the circle of an horizon broken only by the fantastic outline of the crumbling fortifications of Indrapat, has literally been made to blossom like the rose.

There has been nothing in the history of architecture quite like the opportunity presented to Sir Edwin Lutyens in the commission to create not merely of a new city, but of a capital for a sub-continent—a Herculean task for which he selected the designer of the capital of the Union of South Africa as his coadjutor. When visualised but was denied such an opportunity after the Fire of London. The "architect's plan" for Paris evolved in the eighteenth century has, with modifications and variations, been gradually realised by a succession of men of whom Haussman was the chief. The building of St. Petersburg, the town planning of such cities as Berlin and Munich, the creation of the Federal Capital of Washington afford precedents. But certainly not since the Roman era has a single architect been called upon to produce so vast a plan, so infinite a series of detailed designs, as was required for Delhi. By good fortune England had produced an architect of genius who not only was in the prime of life, but had revitalised the sane and monumental tradition of English architecture: who could combine endless fertility of invention with quick sensitiveness to the mentality and æsthetic outlook of the Indian peoples. But for the genius of Lutyens and the courage of those who have supported him, it is fearful to think what the New Delhi might have been. Advocates were not wanting of some pastiche of native forms; a few years earlier, and Delhi might have been Gothic; less firmness, and it would have been as sad a muddle as any English city. But the co-operation of the Indian princes, the idealism of the Government of India, and the imagination of what we may now call the Indian Commonwealth have been symbolised by Lutyens in a manner that is worthy of the greatest ideal of modern political theory.

Our Frontispiece

OUR frontispiece this week is a portrait of the Countess of Rosebery with her little son, the Hon. Neil Primrose, and was taken at a recent children's meet of the Whaddon Chase Hunt held at Mentmore.

*** It is particularly requested that no permission to photograph houses, gardens or livestock on behalf of COUNTRY LIFE be granted, except when direct application is made from the offices of the paper.



COUNTRY NOTES.

WHATEVER the shortcomings of the Haig Memorial Committee may be, it is determined that sensitiveness to public opinion shall not be one of them. Having gone through the formality of exposing the model for criticism, and the criticisms having been duly received, the Committee puts the work in hand in a prompt and businesslike way. For all the attention paid by the Committee to the opinions expressed upon the statue, it might have been received with a chorus of praise instead of unanimous disapproval. Not one voice has been heard in commendation. It is possible that the sculptor will take to heart some of the very explicit criticisms of the horse, and that, when set in position, it will prove less unsatisfactory than the model suggests. That is, apparently, the most that can be hoped for since Mr. Lansbury's precipitate announcement last week, which seems to preclude any hope of averting this slight to the memory of Lord Haig. Meanwhile, it is interesting to find, in Mr. Clifford Smith's book on Buckingham Palace, reviewed on another page of this issue, what were George IV's opinions of Chantrey's equestrian statue of him, now in Trafalgar Square. Chantrey submitted several sketches of the group, from which the King selected one of a horse standing still "as being more dignified for a king." This apparently coincided with Chantrey's opinion, and a great connoisseur, Lord Egremont, wrote to him: "I am glad your horse is not walking off his pedestal."

TO try to say anything new about Dickens must be a task to appal the bravest, but Sir Arthur Quiller-Couch made, at any rate, a gallant attempt in his speech to the Dickens Fellowship in "propoging the toast," as Mrs. Gamp would have said, of the immortal memory. One of the pleasantest things he said was that, though his *Pickwick* was a first edition, it had lost all commercial value, so battered was it with constant reading, so "foxed" had become the old pictures. That is a statement to delight those who think that books are meant to be read, and so grow occasionally irritated with the antics of book collectors. Talking of the world that Dickens had created and peopled, Sir Arthur remarked that "for the use we have of them Mrs. Gamp is as real as Queen Elizabeth, Samuel Pickwick as Julius Cæsar." That is almost an understatement. Most of us have but a shadowy notion of Cæsar, but a very distinct picture of the gaiters and beaming spectacles of the author of the theory of Tittlebats.

THE Government's Agricultural Marketing Bill is largely the natural complement of the National Marks movement. There can be no doubt that Dr. Addison scarcely, if at all, exaggerated the gravity of the present situation, nor that he is right in attributing the situation of the producer to the rapacity of the distributor. As Mr. Christopher Turnor wrote to the *Times* when he returned from six

months' study of agricultural marketing in South Africa, "At the present moment agricultural produce *is* earning a fair profit, but it is not the English farmer who receives it—it goes to those who have organised to get it—the middlemen." Whether the Bill will survive still seems doubtful. Lord Wolmer wants Protection first, and the Liberals dread even so mild an agricultural Mussolini as Dr. Addison. But whether we get Protection or not, the need for organisation on the lines of this Bill still remains. The bulk collection and grading of produce which have, so far, been possible have done much to impress upon the producer the necessity for modernising their methods so as to conform with the demands of the market. As for the question of compulsion, farmers are no doubt individualists, and rightly so; but one feels increasingly that in the past there has been too much independence and, as a result, too much disloyalty to the corporate industry by which individuals exist.

THE first sense of horror aroused by the dreadful earthquake which has laid waste the two New Zealand towns of Napier and Hastings has given place to feelings of admiration and pride at the courage and resource with which the disaster has been faced. No sooner had the last tremors ceased than all those who had escaped unscathed at once turned to the terrible task of fighting the flames and rescuing from them those less fortunate who had been trapped in the ruins. To assist the stricken towns organised aid was not long in arriving, and as the work of rescue proceeded it was, fortunately, found that the death roll had not been so great as had at first been feared. The preliminary shock warned the population of what was to come, and from all quarters there was a rush for the open spaces which would never have been possible had the disaster happened at night. Meanwhile, relief both in the form of money and of active help is already pouring in, and the appeal of the High Commissioner in this country has met with a ready response. In the nature of things it will take months and years before the material damage is made good. The loss of life can never be repaired, and to all those families which have been so cruelly bereaved the sympathy of a whole Empire has gone out.

ANNA PAVLOVA.

O exquisite swan, what shimmering pool
Reflects now your beauty in tranquil depths cool?
Noiseless, hovering, ethereal sprite,
Memory eternal of utter delight!
O Bird, poised in mid-air and dropt from the skies,
Closed are your wings and your dark, gleaming eyes—
O skimming white Swallow, for ever adieu!

AMBER LLOYD.

IT is possible to prophesy, from a preliminary list of loans, that Sir Philip Sassoon's fourth exhibition in aid of the Royal Northern Hospital will contain many of the very finest products of the eighteenth century, lent by owners both in this country and in America. The wide scope of the exhibition—the whole Georgian period, in which English art and craftsmanship reached its zenith—imposes a high standard of selection on the organisers if the exhibition is to be as important as its predecessors. That it will achieve this distinction is proved by a list of some of the pictures alone: Gainsborough's portrait of Miss Linley and her brother, lent by Mr. Pierpont Morgan, and his "Mrs. Graham," lent by Mr. Widener; Reynolds' portraits of William Beckford, Lady Caroline Price (the wife of Sir Uvedale Price of the "Picturesque"), three from Althorp and three from the Duke of Devonshire; some splendid Lawrences, Hoppners and Raeburns; two of the great Canaletto views of London, lent by the Duke of Richmond; and some of the *chefs-d'œuvre* of the lesser artists. The silver, ceramics, needlework and furniture promise to be up to the same level. Both recent and ancestral collections have paid toll at Sir Philip's charitable summons. Among the obvious "winners" in the list are the Soho tapestry from Hagley, walnut furniture lent by the Duchess of Roxburghe, Kent chairs from Houghton, Regency furniture from Southill, and no fewer than forty-five articles lent by Her Majesty the Queen.

THE Rugby match between Wales and Scotland at Cardiff was, undoubtedly, just as exciting as that between England and Wales, with the additional advantage of not being punctuated throughout by blasts of the whistle and penalty kicks. The match ran something of the same course as did that at Twickenham, with Wales first taking the lead, next being caught and passed, and then making a tremendous and sustained attack which was ultimately successful. Against England, Wales were decidedly unlucky not to win; against Scotland they were, perhaps, lucky to do so. Still, if Boon's try on the stroke of time was of the "opportunistic" order, he saw his chance swiftly and took it. With their two hardest matches over, Wales ought now to have a great chance of finishing, where they have not been for some time, at the top of the tree. Meanwhile, the English selectors, having carefully built up a fifteen by various trial matches, were so thoroughly dissatisfied with it at Twickenham that they have pulled it all to pieces again and showered new caps on rather unexpected people. They have, at any rate, the courage of their opinions, and it is always worth remembering that they probably understand their own job.

IT is, no doubt, a very trite observation to make, but Lindrum must be a really dreadful man against whom to play billiards. When Newman began the sixth day's play in their two weeks' match he must have felt tolerably secure even against such an adversary. Nearly half the struggle was over, and not merely was his start of 7,000 intact, but he had added 329 to it. True, on Thursday he had been 9,177 in front, but he was still uncommonly comfortable. How different must have been his feelings at the end of the Saturday, in which he had succeeded in adding a beggarly 231 and had spent the rest of the time watching Lindrum make 3,880 points. Even so, Newman had slightly the better of the handicap, but to have such an inroad made in his lead must have been rather a shattering experience, for the old golfing saying about the "holes dropping away like snow off a dyke" is equally applicable to other games. Lindrum's total for the day beat, of course, yet another record, and there seems no limit to the scoring power of these modern champions. When John Roberts beat Dawson in their great match in 1899, Roberts, the winner, averaged just over 28 and his best break was 329. It is an ungracious and often unsatisfactory business to compare great players of different epochs, but these figures are surely too eloquent to admit of a doubt.

IN several north country towns the public libraries have established groups of wireless listeners to listen in and afterwards discuss the special lectures of the B.B.C. At a recent meeting the year's "sessions" were reviewed by the local Library Associations, and what came in for criticism was not so much the matter and views of the lecturers as their manner and mode of expression. Most of the speakers were either too academic or too patronising, and their "Oxford manner" and southern accent were found to be palatable only in very small doses. The B.B.C. pundits during the past few years have been amusing themselves pronouncing *ex cathedra* on correct pronunciation. Do they realise with what sturdy indifference, and even resentment, their rulings are received in the independent north? The Northumbrian will argue in all seriousness, and often convincingly, that his own speech is purer English than the most refined southern accent, and in Lancashire and Yorkshire there is similar indifference to the soft southerner's claims to dictate. Anyone who has been to one of those delightful performances of the Grasmere Dialect Play—which this year is going forward as keenly as ever—will realise how little will be gained and how much lost if "standardised" English is to be allowed to supersede the individual north country dialects with their broad vowels and their heritage of Norse words and idioms.

TWO private Bills of far-reaching importance to the countryside are being prepared by the Lindsey (Lincolnshire) and the Surrey County Councils respectively. The former tackles the menace of "development" that assails the remaining wild parts of the sea coast. The Lindsey

Bill provides that all the sand dunes and saltings of that part of the Lincolnshire coast shall be deemed common land, not to be built upon or enclosed without leave of the County Council. The Bill would empower the County Council to prohibit the colossal motor racecourse projected along the coast between Boston and Skegness. While there may be much to be said in favour of the proposed track, Lindsey is justified in fighting to prevent itself from being cut off from the sea by this nightmare wall. But other counties, whose seaboard is becoming lined with cheap bungalows, are faced with a similar danger, and it would be well if they procured similar powers. The Surrey County Council Bill is an omnibus instrument for furthering the various projects of this very enlightened Council, among which the opening of Norbury Park to the public has already been noticed in these pages. Of more general importance are the powers sought to prevent ribbon development along the main highways of the county, by compelling all new buildings to be set back two hundred feet from the road, leaving space which the Council can purchase for planting as "park-ways."

SNOW.

There had been desolation for so long,
Nothing but desolation; gaunt grey trees
Twisting and groping to the sunless skies;
Bare, brown, forsaken fields; no flowers; no song;
Damp, raucous air; uncertain distances;
Quiet birds, slow trailing sheep with vacant eyes;
All the earth wise, quiet, solemn, in dreamless sleep.

And then were seven strange nights: the moon grew deep
And yellow and cavernous as she climbed,
Through billow on billow of bordered cloud a-dream,
And there was whisper of beauty, some secret scheme,
Among the winds in the windy night.

And now this morning, O delight! there's breathless beauty
wide and white:

The long snow fell within the night, and loveliness has won
the world!

O beauty of the bended boughs! O splendour of the hills a-gleam
This is the wind-word, this the dream: this calm, illimitable
drowse!

O wonder in the sparkling air! The wakened houses blink
and stare.

And from the downy trees the birds flock to the firelit windows
there.

And windows have a frosted breath, and snow slips softly out
of place,

Clopping from roofs in alleyways: but roads are quiet as roads
to death.

* * * *

Though not for long, for presently the crisp, clear-beating school-
bells go,

And children pop like rabbits out, and glean the glory of the
snow.

JAMES WALKER.

THE Committee stage of the Ancient Monuments Bill having been taken on the floor of the House of Lords, there is now a good chance that the Bill will be passed into law this session. Its important provisions are two-fold, the clause which empowers the Commissioners of Works to prepare a preservation scheme both for an ancient monument and its surroundings, and that which provides for compensation for owners who will suffer financially under a preservation order. The lack of a compensating clause has so far been one of the main defects of the existing Act, the terms of which have often prevented the authorities from issuing orders which might be to the detriment of private owners. Although the Committee stage has seen the removal of the clause forbidding the export of an ancient monument, its excision, while disappointing, is not so serious as it might have been, seeing that the Commissioner of Works can at any time step in with a Preservation Order. The difficulty will be to prevent a recurrence of those cases where purchase for export is made hurriedly and secretly, and the demolition is undertaken before the news of it can reach the authorities.

GREAT SPORT

THE SPORTING PICTURES LOAN EXHIBITION AT 144, PICCADILLY.



1.—G. STUBBS. THE RUBBING HOUSE, NEWMARKET.
(Lent by the Jockey Club.)

THE large and admirably selected collection of sporting pictures organised by Lady Allendale and the committee at 144, Piccadilly, in aid of the London Foot Hospital, is as important to students of English painting as Sir Philip Sassoon's exhibition of Conversation Pieces last year, to which it is comparable both in extent and quality. There has never been so representative a collection of paintings devoted to

sporting subjects. The practice of sport and sportsmanship are England's outstanding contribution to the pleasures of life. The very word has no counterpart in foreign languages, and it has been adopted, with all it implies, by most civilised nations. In this country it has for two centuries inspired a succession of fine artists. Yet their works are almost wholly unrepresented in the national collections. The Director of the National Gallery,



2.—JOHN WOOTTON. THE WARREN HILL, NEWMARKET.
Showing the King's chair and Tregonwell Frampton watching the King's horses. (Lent by Mr. J. Rochelle Thomas.)



3.—BEN MARSHALL. "THE ROYAL HUNT."
Painted in Windsor Great Park. (Lent by Brigadier-General Howard-Vyse.)

Millbank, has expressed his willingness to display sporting pictures, but his space is limited, and no one has presented sporting pictures to the nation. The principal reason for the absence of a national collection of this most national school of painting is probably the slight condescension with which the art expert regards the specialised application of painting to any popular subject, and to sport in particular. This Exhibition must once and for all dispel the illusion that the English sporting painters were not also among the greatest of English artists.

The Exhibition shows how the English love of sport is essentially a development from the love of the open air and the countryside. It disposes convincingly of the accusation, made with sentimental wit by Mr. A. P. Herbert in his light opera, that sport is a form of blood-lust indulged in by bores. Neither in this Exhibition nor in the whole range of English sporting art is to be seen any glorification of killing such as characterises the work of Snyders and foreign hunting painters.

The English school of sporting painters originally derived from the Flemish art of the chase. The work of that rare artist Francis Barlow (1642-1702), which is closely allied to that of Snyders, is represented by two interesting pictures: an enormous canvas of "The Southern Hounds," lent by Lord Onslow, and a small canvas, more typical of the artist, consisting in a composition of birds on the wing, the colouring of which suggests that Barlow had in mind the rich tones of Spanish leather-work popular at that time in the Low Countries.

From Barlow's time onwards sporting painting developed along national lines and in the direction of landscape

rather than of animal subjects. There was necessarily a constant demand for portraits of horses, and for portraits representing people engaged in their favourite occupation. But the national temperament approved the representation of sport in relation to the countryside. The tendency was undoubtedly directed towards landscape, at the outset, by John Wootton, who was primarily a landscape painter and only subordinately an able draughtsman of horses. Among the most regrettable losses in the Stoke Edith fire were two landscapes that were often mistaken for Claudes, but were signed "Wootton 1742." His picture of

Newmarket Heath, lent by the Jockey Club, shows him at his best. The "strings" exercising in the foreground have been used to form a pattern of diagonals, while the vast background is comparable to some of de Koninck's in spaciousness and atmospheric recession. His picture of Sir Philip Medowes teaching Frederick, Prince of Wales to ride, lent by Lord Gerald Wellesley, is typical of his normal style and belongs to the important series of landscapes with mounted figures in the Royal collection. Wootton's contemporary, Tillemans (a friend of Alexander Pope's), is well shown by his "Duke of Kingston Shooting in Thoresby Park," with a view of the mansion in the background. Three horse portraits by Wootton represent this *genre*, in which he was rivalled by James Seymour, who was accounted a better draughtsman, but lacked Wootton's appreciation of landscape.

In the second half of the century George Stubbs stood out as prominently as Wootton did in the first, and for the same reason. His superb "Newmarket," lent by the Jockey Club, and Lord Iveagh's "Gamekeepers" show what



4.—BEN MARSHALL. THE TRIMMED COCK.
(Lent by Mr. Felix Leach.)

power he brought to the painting of landscape apart from animals. To express the spaciousness of Newmarket Heath Wootton had recourse to a bird's-eye panorama reminiscent of Kip. Stubbs chose a low horizon and painted a brilliant, luminous sky, beneath which the little men and horses are low in tone, but rich in colour as on a blustering spring day. The two well known pictures lent by the Duke of Portland and his portrait of Eclipse show Stubbs in more familiar mood, but no less capable.

Ben Marshall is magnificently represented. Two large hunting groups—the Pytchley Hunt at Rockingham Castle, and a charming group of mounted youths in Windsor Great Park called "The Royal Hunt"—lent by General Howard-Vyse, show him as the forerunner of what may be called the romantic school of hunt painters. The latter picture is in reality a portrait of the lender's grandfather and great-uncles. At some time a pack of hounds was over-painted in the foreground and the picture was named "The Royal Hunt." The hounds have been removed, but the name has stuck. Marshall's informal composition and fluid paint are in marked contrast to Stubbs' classic insistence on form. "Lord Scarborough's Bay Horse Catton" belongs to his series of "horse and groom" pictures, and a study of a game cock shows admirably his power as a colourist. His essentially romantic sympathies are best shown, however,



6.—BEN MARSHALL. GREY HORSE AND DOG.
(Lent by the Earl of Jersey.)



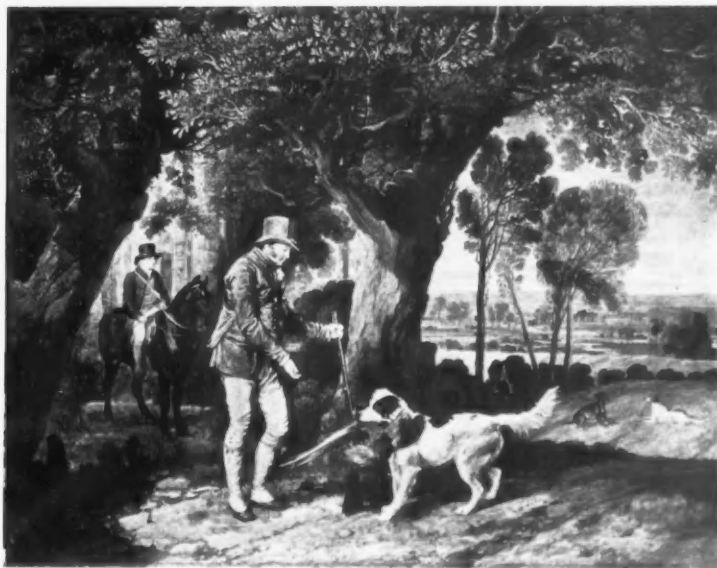
5.—J. F. HERRING. LOTTERY, WINNER OF THE FIRST GRAND NATIONAL, 1839. JEM MASON UP. (Lent by Mr. F. Banks.)

in Lord Jersey's early picture of a grey horse and a dog against a background of hills and gloomy sky.

A charming portrait in the same room—Romney's "Master Pelham"—though not strictly a sporting subject, will be one of the most popular pictures in the Exhibition. Above it hangs a group of two horses, by Weaver, which belonged to Pelham when he grew up. A similar pair of related pictures is Beach's portrait of Richard Tattersall with a picture of "Highflyer" hanging behind him, and his hand resting on his stud book, where a piece of paper is inscribed, "Highflyer, not to be sold." Sawrey Gilpin's picture of Highflyer hangs above.

A third room is dominated by that great animal painter James Ward, R.A., who set himself to emulate Rubens. The extensive landscape in his "John Levett Hunting in the Park at Wychnor, Staffs," dated 1817, shows clearly this source of inspiration, though the somewhat garish colour scheme is typical neither of himself nor Rubens. In a companion picture of the same Mr. Levett pheasant shooting, Ward managed his colouring with much greater success.

John Ferneley stands out as the most successful follower of Marshall and Ward, his picture of Lord Gardner's two horses Sherif and Brush having some of the qualities of each. An important picture lent by the Duke of Rutland, of the great Bellesden Coplow run in 1800, was painted, it is said, when he was still working in his father's wheelwright's shop. J. F. Herring, who belonged rather to the Stubbs



7.—JAMES WARD, R.A. JOHN LEVETT AND KEEPER SHOOTING.
(Lent by Colonel Berkeley Levett.)



8.—GEORGE ROMNEY. MASTER PELHAM PARTRIDGE SHOOTING.
(Lent by Lord Mildmay of Flete.)

tradition, is best represented by his picture of Lottery, winner of the first Grand National, with Jem Mason up. In it he combines unprecedented skill in depicting the externals of a horse with a true sense of style. J. N. Sartorius, among several pictures, has one of the much-painted Tom Oldaker, which it is interesting to compare with Marshall's better known picture of the same huntsman. Alken, Howitt, Pollard and Cooper

Henderson are well represented with pictures of fishing and coaching, besides the sports of the chase.

In another room a group of contemporary sporting pictures is dominated by a brilliant sketch by Sir J. Lavery. In that, as in Mr. Munnings', Mr. Edwards' and Mr. Simpson's works, sport is almost incidental to the landscape and atmosphere, which were the artists' absorbing interest.

"THE BEST EVER"

By BERNARD DARWIN.

I OBSERVE that an American gentleman is proposing to give various magnificent trophies for some kind of international putting "championship" (I am careful to use inverted commas), which, after eliminating contests in different countries, is to end in a final battle on the greens of St. Cloud. I do not know if it will inspire other people with much enthusiasm, but it does not so inspire me at present. What it does, however, is to set me wondering who is the best of all putters now, and who has been the best in all the ages. I am fully conscious of my own lack of knowledge, if only for one very big gap in my education; I only saw Willie Park play some three putts in all my life. Still, here goes, and I will begin with the modern putters, ruling out those who are still alive and flourishing but no longer taking much part in serious golf, such as Jack White and the man who will always have my vote as "the best ever," Mr. Jerome Travers.

I imagine that popular opinion to-day would give Mr. Bobby Jones as the best putter, and I am not prepared to say that I can think of a better one. There is certainly no better one to watch in point of beautiful and rhythmical striking, and he never could have accomplished the quarter of what he has done had he not been an extraordinarily good and consistent putter. There are no putting statistics, and so one can but give personal impressions. To me, Mr. Jones does not seem to hole so many definitely long putts as do one or two other people, for instance, Hagen, but then he does not need to hole them. He almost looks sometimes as if he was wanting not to hole them, but was thinking solely of getting down in two putts for the par figure of the hole. Where he is so unsurpassably good is in laying the really long ones absolutely stone dead. I doubt if anyone has so many putts given him, and this is not owing to any undue generosity of his enemies, but because he lays the ball within so very few inches. The only other man who laid the long ones quite so close was, to my mind, the late Mr. J. L. Low. There is another respect in which Mr. Jones is terribly good, and that is in holing the short ones—say of four feet. There is no man who never misses one, but he misses very few, and the ball goes right into the back of the hole. At the middle distance putts I should put Hagen ahead of Mr. Jones; he holes more cruel and unexpected ones. He has to hole more of them because he is not nearly so faultless up to the green, and his successes have largely been due to his wonderful power of boiling down three shots into two.

Here we have the two men who have won the most championships in the world being generally reckoned just about the two best putters in the world. Our British champions have very seldom been in that highest putting class; they have been good putters, of course, but subject to ups and downs, and not quite so good on the green as were some otherwise inferior golfers. I think it is so still to-day. I cannot think of any British putters to set up against those two great Americans. Charles Whitcombe is a sound, neat, good putter; of course he must be a good one to win as he does, but he is not terrifyingly good. Mr. Wethered I always reckon an uncommonly good putter, and I doubt if full justice is always done to him in this respect, but he, again, is not overwhelming. Probably I am forgetting some fine young putter, to whom I apologise in advance, but my mind turns rather to the veterans—to Sherlock, with his perfect simplicity of method; to Tom Williamson, who is still looking at the place where the ball used to be when it is falling into the hole; to Mr. Sidney Fry, who, for fits of brutal brilliancy, has never been surpassed; and to Mr. de Montmorency, a quite magnificent holer-out, who looks as if he were going to play a short pitch with his crook-necked putter.

I do hope I am not being unpatriotic, but it is easier to think of Americans, apart from the two I have already mentioned. Two or three years ago the Americans themselves held Johnnie Farrell to be the best of all, and he is a particularly interesting putter to watch because he takes back the club so far and freely and—a decided idiosyncrasy—lifts it perceptibly into the air. Dr. Willing is a great putter, and does

it so simply and without mannerisms that one might imagine that he had never played before, but had borrowed a club and was just trying to see what this funny game was like. And then let us never forget Mr. Ouimet; his attitude, with the elbows tucked outwards, would look rather ugly in somebody else, but he makes it seem the acme of elegance because of the nameless grace with which he does the actual hitting. Turnesa has one of the loveliest, smoothest ways of striking; and so one might go on for a long while.

When the past as well as the present is to be considered, then, as I said before, my mind is made up, and I am entirely dogmatic. Let anyone else be second, Mr. J. D. Travers is my first choice. He seems to me, in retrospect, to have possessed every virtue that a putter could have. In point of style he looked at once perfectly graceful and perfectly mechanical. There was a complete lack of constraint; yet he stood rigidly still, and that club head of his seemed to move in a groove as if it could not help it. In point of results, too, he was unbeatable, whatever the range; he put the long ones very, very close, he tapped in the short ones boldly and surely, and the unexpected ones that he holed (they almost ceased to be unexpected) would have broken a heart of stone. He made a good many human mistakes on his way to the greens; unlike Mr. Jones, he just *had* to hole those middle-distance putts, and he did hole them. I saw him hole them round after round and day after day through a whole American Championship, and after that I am impervious to argument. Mr. Travis was very great, but Mr. Travers was greater.

It is, no doubt, an almost irresistible temptation to praise the past, and, taking past and present, it seems to me easier to set up some champions of our own against the Americans. As I said, I never really saw Willie Park putt, but those who did always rate him in the very highest class of all. Jack White has always made putting look rather difficult, whereas some great putters make it so delightfully easy; his head sunk, his humped back and his right foot so near the ball gave something of a laborious air, but there could be no question about his results. Mr. Mure Fergusson must be very high on any list. He was very good and very consistent also; perhaps it is superfluous to say that, because almost everyone can putt well sometimes, and the only really good putters are the consistent ones. He gave the impression that it did not in the least matter what club he used; he was going to give the ball a contemptuous knock, and it must go in. A good many people in making a list might forget Mr. James Robb, but I am sure they ought not to, for he had a very fine record in championships without being at all reliable in his play through the green; it was his beautiful putting that did it. In point of ruthless holing of all sorts of putts, when in the mood, I should put Mr. Horace Hutchinson and his almost insolently free wrists very high, but possibly he had more varying moods than some of the other great ones. Mr. Low I have mentioned, but Mr. F. G. Tait I have not, and he was a splendid putter. I wish more people nowadays putted, as he did, with a lofted cleek; he was most fascinating to watch, as he made the ball leap off the club. The great Hoylake players were hardly, I think, great putters, but perhaps this is to do injustice to Mr. Hilton. Undoubtedly he was a good one, but I am respectfully afraid that a slight tendency to be short, as in the case of Sandy Herd, keeps him out of the class of greatness. If I had to choose a putter from Hoylake, I think it should be George Pulford, a beautiful player of the short game, who was nearer the top of the tree in Open Championships than people now remember.

Somebody who has borne with me so far will probably say at this point that none of these illustrious golfers is fit to be compared on the green with old Colonel So-and-so, who plays with three clubs round Puddicombe in the Marsh. He may be right; I have never seen the Colonel putt, but I rather mistrust many of these private putting reputations. The shorter your driving the easier it is to acquire fame as a putter. I believe Mr. Jones would beat all the Colonels if they went in for the putting championship.

THE BRUISER

By RICHARD BALL.

WE condemn him—most of us—in no uncertain terms. We say that he is brutal to his horses. We say that he deserves—if ever man did—to break his neck. We say other things, too—rather more personal and less defensible things—as we watch him drawing up his high-powered car, with a rasp of brakes, at the meet. Impossible, we very frequently remark, to know how a fellow like that *stands*! Rolling, of course, by the look of him. But still one might do well to be a little careful before one accepted his cheque. . . .

We say that he is getting too stout, and that he does himself too well. He is of the dark and rather florid type, youngish and rather mysterious as to extraction; and we know little more about him now than we did in the beginning, though he has been hunting with us for a number of years. For, though he hunts *with* us, he is not *of* us. From April until November we know him not, though sometimes we may chance upon his photograph, at some Continental resort, “featuring” in the illustrated papers. And then there is a highly coloured lady—a source of interest to even the most righteously minded among us—who not infrequently appears as well, riding one of his cast-off steeplechasers with a complete abandon.

We say that he is mean, but his Hunt subscription is the authorised average. We say that he—“ . . . a fellow like that . . . !”—is “soft,” but the fact remains that he endures to the end of almost every day. We are often upon the point of saying, also, that he is heavy fisted; but as we watch him playing his quivering thoroughbreds upon the snaffle at the covert-side we realise that we simply cannot maintain that. And they, a long succession of them, each four or five or six hundred pounds worth of quivering horseflesh, with plaited manes and arching necks and powerful, gleaming quarters, are mute evidence—no matter how may stand the future or the past—as to his present affluence.

True, we can say that his manners are not of the best, being without the something—or is it lack of something?—which we pride ourselves upon as our own. His tailor, too, errs upon the side of over-emphasis. His breeches are

too billowy, his coats too cut away. Yet he is gruff with the gruff, and none too talkative with the talkative. Though he *will* wear a bunch of violets, and smoke a cigar at the covert-side—which we feel must be detrimental to scent.

But when hounds go he goes. Then he grips his knees hard and looses his horse's head. He is out across that first place—all but knocking over that man upon the chestnut—right upon the huntsman's heels. If hounds should check at the second, he will be into them—but they don't, and all is well. The third field sees him galloping right upon their sterns, unconcerned as to the Master's mutterings which may, or may not, reach him from behind. Hounds swing to the left. There is no spot jumpable but a very black one, in the corner. Round he swings the thoroughbred, and automatically in go his spurs. Over they get, with a drive of the horse's powerful quarters and a staggering landing in the farther field. And we, watching, as with discretion we make for the gate on to the road, feel a certain satisfaction in noting that hounds have once more bent away from him—though this may mean facing the thoroughbred at an obstacle that none but a very good horse could jump.

But they are all very good, his horses. He pays for them, and we all, though we may not like admitting it, know that. But with a greater justification we may declaim that we do not like to see him with them, for no one who is fond of a horse can quite enjoy that! Watch them standing trembling at the covert-side, in quivering anticipation of what they know they will be asked to do. And good though they may be, and decisively though he may ride them, his desire to go where hounds go is such that nothing in the way of horseflesh could possibly avoid giving him falls. But these—and they are not, strange to say, as many as we feel he ought to take—seem to in no way slacken his ardour; a fact which we who condemn ought to place upon the credit side. And yet, though we do condemn, often as we see him get across something that is “utterly impossible” while we make for the nearest way round, we are conscious of another feeling in our hearts. For though we may not be too anxious to admit it, in disapproval there is often something of envy too.



“HE WILL WEAR A BUNCH OF VIOLETS AND SMOKE A CIGAR AT THE COVERTSIDE.”

NEW SIRES AT THE STUD IN 1931

CLASSIC WINNERS AND OTHERS.

IN some recent notes I suggested an early opportunity of mentioning those sires which are now taking up stud duties for the first time. There is always the prospect that among them may be a champion sire of some future year. After all, why not, in the case of this season's debutants, since they include a Derby winner in Blenheim; a St. Leger and Eclipse Stakes winner in Fairway; a winner of the Two Thousand Guineas in Mr. Jinks; a horse in Press Gang that can be argued into the position of the best colt of his year; Bosworth, an Ascot Gold Cup winner; and Walter Gay, who was second for the Derby of two years ago? There are others calling for notice, but for the moment I am chiefly concerned with those named.

I should probably be wrong if I suggested that Blenheim may one day rank as a champion sire in this country. This is scarcely likely to be the case while his owner, the Aga Khan, chooses to keep him in France, to which country he was sent towards the close of last year. Obviously, most of his mares will be French bred and owned. The unexpected, of course, might happen, say, were he to sire one for the Aga Khan capable of winning our "Triple Crown"—the Two Thousand Guineas, Derby and St. Leger. It is, indeed, long odds against such a thing happening. We have ceased to breed "Triple Crown" winners.

Blenheim's home in France is at Marly la Ville, Seine-et-Oise, near Paris, and, exalted in his status by what his Derby triumph did for him, he commands a fee of 400 guineas. The son of Blandford and Malva (by Charles O'Malley) was, I am sure, a charming horse of unusual quality. I have not a high opinion of the Derby field of 1930, but Blenheim, nevertheless, was honest and of full average Derby class. Only a genuine horse would have won in the circumstances—that is to say, he was willing to produce that fine challenge which swept him into the lead fifty or sixty yards from home.

His list for this season is reported full, but I only know of two mares, and they are well enough known, for Brownhylda won the Oaks for the Vicomte de Fontarce before being sold to the Aga Khan, and Mumtaz Mahal was a brilliantly speedy daughter of The Tetrarch. "Mumtaz" is exceptionally big. Personally, I do not care for brood mares if they are very big, no matter what their racing records may be. So far, this big grey mare has not produced anything worthy of herself; but she is still youthful as a stud proposition.

Fairway will be a big stud success. I do not hesitate to give that confident opinion now. He has every attribute of a potential champion—his breeding, his merit on the racecourse, his very special quality and really beautiful action, and the fact that he was not over-raced in the year prior to taking up stud life. It was due to unforeseen circumstances that idleness was thrust on him last year. Had it been possible to train him he would have been exploited for the Ascot Gold Cup.

Here was an instance of Lord Derby's luck being in with a vengeance. For, when Fairway's career abruptly closed, there was an understudy immediately forthcoming in the stable companion, Bosworth. Supposing Fairway had been the chosen for Ascot, who can say that he would have won? He might have;



BLENHEIM.

on the other hand, he might not, and if Bosworth had not been called on that Gold Cup would not now be the property of Lord Derby.

I do not pretend to know why Fairway should have been a nervous wreck before the Derby. I want to remember him for the big things he did, especially at Doncaster, and I shall also recall that laziness of his which caused his jockey to take him seriously. Unless he had known of that characteristic, then an onlooker could have been deceived into imagining that Fairway was hard put to it to win, whereas he was merely running lazily when finding himself in front nearing home. He is sure to be a much discussed horse during the next ten years. Lord Derby has sent him to his Woodland Stud, Newmarket, where, I think, were Chaucer and Swynford in their time; and his fee has also been fixed at 400 guineas.

Bosworth's fee is 250 guineas, which seems reasonable enough for an Ascot Gold Cup winner having also admirable breeding credentials and exceptional good looks. I cannot think of any better-looking son of Son in Law. Lord Derby is mating with him four of his own mares. They are Avalanche, Bythorne, Oriflamme and Pladda. To Fairway he is sending Drift, Redhead, Rose Red, Serenissima (dam of Tranquil and other high-class winners) and also the St. Leger winner, Tranquil.

Press Gang is now at Lord Woolavington's Lavington Park Stud, near Petworth, and in the case of this son of Hurry On and Finifella the fee has been fixed at 250 guineas. His owner gives a lead when he sends to him this first season the mares Argæuves, Barrack Law, Daughter in Law (dam of Fair Diana), Nepeta, Poule Au Feu and Sunrising. Press Gang's racing career was rather tragically brief, though we saw enough to be sure he was a horse of class and fine character. He has exceptional quality for a Hurry On, and one wants no better evidence of his racecourse merit than that occasion last year when he dead-heated with Ut Majeur, giving that good horse 10lb. We know also that he ranked high as a two year old. Alas, he was not considered fit enough to run for the Two Thousand Guineas; had he been, he must have won, and he was not entered for the Derby and St. Leger.

Walter Gay, also in Lord Woolavington's ownership, was a difficult horse to ride, which I am sure, reviewing his career now, was a serious handicap to him. His trainer, Fred Darling, thinks he was unlucky to lose the Derby of his year. The son of Captain Cuttle and William's Pride now stands over 16hs., and his owner makes him accessible to "small" breeders by fixing his fee at only £48. Walter Gay is not in the company of his distinguished relatives at Lavington Park. He is located at the Cheveley Park Stud, Newmarket, where, under the watchful eye of Mr. R. L. V. Sherwood, I know he will be well looked after and given every chance to make good. Lord Woolavington is sending the following four mares to him: Chichester Chimes, Turtledove, Very Light and Wet Kiss (the dam of Coronach).

Among other new sires available are Allagash, Baytown, Aristotle, Cri de Guerre, King's Oven, Le Voleur, Mr. Jinks and St. Jerome. The classic winner



FAIRWAY.

among them is Mr. Jinks, who won the Two Thousand Guineas and a total in stakes of £25,153. Major McCalmont's son of Tetratema and False Piety is commanding a 300-guinea fee and is located at the Ballylinch Stud, Thomastown, Kilkenny. He is a particularly powerful individual, very typical, indeed, of some of the rather massive type of greys sired by Tetratema. And, by the way, he is reported "full" for this season and next, so that he does not look like being available except to the view for a long time to come.

Le Voleur is now at the Cheveley Park Stud at a fee of £48. He was sold by his breeder, the Aga Khan, at the last December sales for 5,000 guineas, and I honestly believe Mr. Sherwood made a most judicious purchase. Le Voleur is a son of Gainsborough and Voleuse, and, therefore, three-parts brother in blood to Solario. He won over £4,000 in stakes and would have done much better but for an interruption of some length in his training. I remember him as a horse of beautiful quality and correct outline, and Dick Dawson, who trained him, fancied him far more than Trigo to win the Derby of 1929. He was badly cut into and lamed so that he never had a fair chance.

Allagash, being by Friar Marcus from Blanche, is a half brother of Blandford (sire already of two Derby winners). He cost 6,000 guineas as a yearling, and if his racing record were

better he would be commanding more than the 18-guinea fee now asked by Sir Charles Pulley for his services. The horse is at his Lower Eaton Stud, Hereford. I agree that Aristotle, by Diligence from Phalutun, was a very handsome individual when Lord Dewar had him with Fred Darling in training. He won nearly £3,000 in stakes, so that he most certainly justifies the fee of 15 guineas. He is at the Windsor Forest Stud.

I am not sure whether this is Cri de Guerre's first or second season at the stud in Ireland, but I remember seeing Lady Granard's horse win the Grand Prix de Paris. For a Grand Prix winner, therefore, his fee of £48 seems reasonable enough. Hotweed, a Grand Prix winner, has just gone to the stud in France at a 400-guinea fee! Lord Derby, who had an interest in the horse when he won in Paris, is sending a mare, Crevasse, to him this year.

King's Oven, by Gay Crusader from Postbridge, is at the Aislalie Stud, Newmarket. This horse had a lot of racing in the handicap class, and at any rate he proved himself to be generously endowed in the matter of constitution. St. Jerome, owned by Lord Harewood and now at the Egerton Stud, Newmarket, is proof that Friar Marcus can sire a stayer of merit. St. Jerome improved greatly as he got older, and I would like to see him do well.

PHILIPPOS.

THE COUNTRY WORLD

MRS. HORNBY LEWIS, whose fortune seems likely to provide the Chancellor with a very timely windfall, was a daughter of the late Mr. Stewart of Calder. Danesfield, her country house on the river just above Marlow, was built during the South African War for the late Mr. R. W. Hudson. It is in some respects a rather curious building, being entirely constructed of rock chalk quarried at Westfield a mile or two away. Mrs. Hornby Lewis bought it in 1910 and immediately began to interest herself in its very beautiful gardens. The house itself occupies a commanding situation on high ground overlooking the river, and owes its name to a horseshoe entrenchment within its grounds, which is known as the Danes' Ditch. The earlier house on the same site was called Medlicotts, but its name was changed when it was re-built at the beginning of the nineteenth century, and it was entirely demolished when Mr. Hudson built the present house. It had a Roman Catholic chapel attached to it from which the panelling in the new Danesfield was derived. This chapel was one of Pugin's last designs, and was finished by his son in 1853. In London Mrs. Hornby Lewis owned Lord Beaconsfield's old house, No. 29, Park Lane.

THE authorities at Eton are considering sites for Sir Bertram McKennal's fine figure of a nude youth which was presented some years ago as a war memorial, and are said to be meeting with some difficulty in its selection. A cardboard template was to be seen recently making a tour of likely sites in the playing fields. But have not the dry bobs had their innings? If Waterloo was won on Upper Club, why should not our relative success in the late War, in which sea-power played an unquestioned part, be associated with the river? Sir Bertram's naked youth would look extremely well on the "acropolis" at "Athens," as the principal bathing station is called, where the classic nudity of the figure would be in harmony with the nomenclature and habit of the place.

THE DUCHESS OF WESTMINSTER has set an admirable example by agreeing to become president of the recently formed Cheshire branch of the Council for the Preservation of Rural England. This new branch of the C.P.R.E. will not affect the Wirral Society and the Chester Society, which will continue to act as local vigilance committees in their respective areas and will be supplemented by other similar committees in other parts of the County Palatine. The Duchess's enthusiasm for the preservation of the countryside is shared by her father, Sir Frederick Ponsonby, who is the president of the Windsor branch of the C.P.R.E. and a member of the Central Executive Committee in London. At the moment the Duchess is with the Duke on a voyage in the Cutty Sark, which will take them to Naples, Alexandria and Palestine, with a visit to Corfu on the way home.

THERE is scarcely any kind of "record" that our sporting statisticians cannot match, but it may be asserted with tolerable certainty that never before have twins played for the same side in the University golf match. It sounds, in fact, almost as impossible as the legendary feat of the young person called Gover—

There was a young person called Gover
Who bowled twenty no-balls in one over,
Which had never been done
By a clergyman's son
On a Thursday in August at Dover.

ALL the same it will, all being well, happen this year at Sandwich, the twins being Mr. W. C. Carr and his brother H. L., the sons of Sir Ernsley Carr. Mr. "Wash" Carr, who is now secretary, has played for the last three years, and his

brother, who has just been given his Blue, would almost certainly have played before had it not been for illness. Both have played for most of their lives under the fatherly eye of James Braid, and the sage of Walton Heath will doubtless be a supporter of Cambridge this year.

LORD WAKEFIELD is adding to his long list of benefactions to the City of London by replacing the only remaining plain glass window in the Guildhall by one of stained glass representing Dick Whittington. The general public is not as well aware as it should be of Lord Wakefield's benefactions—of all that he has done, for instance, to develop motoring and aviation. It was he who made it possible for Cobham and Hinckler to carry out their record flights and for many others to secure world's records on sea or land. As a tribute to the late Lord Balfour he redecorated, in 1929, the premises of the Royal Academy at Burlington House.

LORD WAKEFIELD'S new window will probably be unveiled in May or June. Meanwhile the City Corporation have added another treasure to their already amazing collection of plate. This is a silver-gilt replica of the famous vase at Warwick Castle which has been presented by Sir Robert Tasker, the present Chairman of the London County Council, "as a token of veneration and affection for the City."

BRIGADIER-GENERAL F. R. PATCH and Mr. W. G. Constable are collecting material for a short monograph on Thomas Patch, the Exeter artist, who went to Rome, and eventually settled in Florence, where he died in 1782. In Florence he was a friend of Sir Horace Mann, and through him came into touch with Horace Walpole; he was also friendly with Sir Joshua Reynolds, Richard Dalton and Zoffany. He acquired some reputation as a topographical painter, but is best known for his satirical conversation pieces in which the leading English residents or visitors in Florence appear. He also produced several volumes of engravings after Italian painters, notably from the frescoes in the Carmine Church, Florence, which were made before the fire in which they were destroyed or damaged. These engravings played an important part in stimulating English interest in Italian paintings; and, apart from their value as records, are of interest in relation to the history of English taste.

BIOGRAPHICAL material concerning Patch is very scanty, and though he is known to have been a prolific letter-writer, none of his correspondence has so far come to light. Brigadier-General Patch and Mr. Constable would, therefore, be very grateful if any readers of COUNTRY LIFE could give them information concerning any unpublished documents or letters relating to Patch at any period in his career. Access to originals would, of course, be especially useful. Communications should be sent to Mr. Constable at the Athenæum Club, Pall Mall.

WITH the death of Mr. E. H. New, Oxford has lost an architectural artist of a kind that is becoming increasingly rare to-day. His gifts as a designer and illustrator are well known from the beautiful drawings which he did for many of the "Highways and Byways" books about English counties, but it is for his detailed series of views of Oxford colleges that he will be longest remembered. For this specialised work his delicate and fastidious draughtsmanship was admirably suited, and his knowledge of architectural detail made him the ideal successor of David Loggan. Most of his bird's-eye views have been engraved by Mr. Emery Walker, and one may hope that the complete series will soon be collected and published as a twentieth century *Oxonia Illustrata*.

"BUCKINGHAM PALACE"

REVIEWED BY LORD GERALD WELLESLEY.

Buckingham Palace: Its Furniture, Decoration and History, by H. Clifford Smith. With Introductory Chapters on the Building and the Site by Christopher Hussey. (COUNTRY LIFE, 4 guineas. Presentation Edition, 10 guineas.)

A GUIDE book to London, dated 1761, states that St. James's Palace is "an irregular brick building without having one single beauty on the outside to recommend it and is at once the contempt of foreign nations and the disgrace of our own. . . . The windows however look into a pleasant garden and command a view of St. James's Park which seem to be the only advantage this

edifice enjoys above many others devoted to Charity. . . . If the power wealth and strength of the King of England should be judged from this palace how great would be the mistake." Nevertheless, this palace continued to be the official residence of the Kings of England during the century which saw the construction of the palaces of Madrid, Caserta, Schönbrunn and St. Petersburg for their brother monarchs on the Continent. No wonder that Queen Charlotte, fresh from the superior splendours of the palace of the diminutive Grand Duchy of Mecklenburg-Strelitz, turned pale when she saw



THE GRAND ENTRANCE.

Seen through the archway of the Principal Entrance in the main front.



THE ROYAL BALCONY OVERLOOKING THE FORECOURT.
It opens out of the Centre Room, decorated in 1847 with furniture from the Brighton Pavilion.

St. James's, though her pallor may have been occasioned as much by the prospect of being married immediately after her arrival to a man she had never seen as by the poverty-stricken appearance of her future home. Be that as it may, the young couple a year later moved into Buckingham House, which the King bought from the Dowager Duchess of Buckingham as a dower house for his young queen. In 1775 the house was settled on the Queen for her life and re-named "The Queen's House," the Crown at the same time surrendering Somerset House, the historic dower house of the Queens of England. Nearly all the children of George III and Queen Charlotte were born at the Queen's House, and it was their

Although the King's opinion of St. James's Palace was probably not more flattering than that of the writer of the eighteenth century guide book, he only intended originally to use the new palace as his private residence and to continue to hold his levees and Courts at St. James's. As the works progressed the King modified this view, though neither he nor William IV ever lived in the Palace. It is an interesting instance of the self-reliant character of the young Queen Victoria that she occupied the empty and still unfinished building within three weeks of her Accession.

In the two first chapters of this magnificent volume, which reveals for the first time the extraordinary wealth of the Palace



THE MUSIC ROOM, DECORATED BY NASH.

On the left is the entrance to the White Drawing-room, and on the right that to the Picture Gallery.

chief residence till the hopeless madness of the King made it more convenient for him and his devoted wife to retire to Windsor.

Immediately after his accession, George IV determined to reconstruct the Queen's House. He had hitherto lived at Carlton House, but he now wanted a residence "not in a street." Moreover, the new Regent Street had opened up a very unimpressive view of the roofs of the low-lying palace. It must not be forgotten that the alterations were originally nothing more than a reconstruction, and that the walls of Buckingham House in many places still exist under the stucco and gilding of the present Buckingham Palace.

in furniture, pictures and objects of art, Mr. Hussey traces the various vicissitudes that the building underwent during its construction; he tells us of the discomfiture and retirement of the first architect, Nash, and the pettifogging interference and restrictions imposed by a cheeseparing Government on a large-minded King. At the same time, in reading the accounts of the sums expended on the Palace, it is difficult to resist the conviction that money was not very judiciously laid out. Vast sums were spent on inlaid floors which are nearly always covered by carpets. About £70,000 went on the two entrance arches, that now standing at the top of Constitution Hill and the Marble Arch, banished within twenty years after its

completion to the north side of Hyde Park. If some of these luxuries had been omitted and the internal decoration had been postponed for future generations to complete, the money saved would have been better spent in planning a palace on a rather more palatial scale. Nash's garden front, though full of merits, is low and small for its purpose, and the principal staircase of the Palace would be more suitable to a provincial

typical events connected with the Palace that accompany the introductory "Prelude." This prelude and the opening chapters, which describe, in addition, the Royal residences of Carlton House and the Brighton Pavilion, are admirably treated, and will appeal to all sorts of readers—more particularly, no doubt, to those who have had an opportunity of seeing the interior of the Palace. Of equal and more



THE THRONE DAIS IN THE BALLROOM.

Behind the thrones is a gold embroidered canopy of crimson velvet formed from the hangings of the Imperial shamiana, beneath which Their Majesties sat at the Coronation Durbar at Delhi in 1911.

town hall than to the residence of the King of England. In fact, the original intention of George IV is everywhere apparent. The building is a large and commodious private residence, and there is not a historical capital in Europe which cannot show a more imposing Royal palace.

Nevertheless, Buckingham Palace has come to occupy a distinct place in the hearts and lives of the English-speaking world, a place that is aptly illustrated by the photographs of

specialised interest are Mr. Clifford Smith's succeeding chapters dealing with the contents of the building room by room. The author has an intimate knowledge of the Royal collections, and has received valuable assistance from Her Majesty the Queen, who graciously consented to read the proofs of this book. His researches have resulted in the collection of a quantity of documented information about them which is of the utmost value. The greater part of



PIER TABLE, ONE OF A PAIR, FROM CARLTON HOUSE.

Made about 1790 from a design by Henry Holland.

the furniture of the Palace was bought between the 1790's and the 1830's, and Mr. Clifford Smith, in his patient examination of the accounts of the tradesmen who supplied it, has made discoveries which must always make his book indispensable

to students of the so-called Regency style in England. The copious illustrations, reproduced with all the perfection which we expect from COUNTRY LIFE, complete the text.

A certain number of pieces of furniture survive from

George III's furnishing of the Queen's House, and the accounts show that some of the best came from the workshop of William Vile, an all but forgotten craftsman in no way inferior to Chippendale. Both King George III and Queen Charlotte bought largely, the King chiefly books and clocks, which are the subject of a special chapter, the latter Oriental curiosities. Queen Charlotte's will, which is quoted at length, is a pathetic document. It is so obvious that she was anxious to be just and to do what was best for her enormous family. Yet out of this will arose a Chancery suit which lasted for years and eventually settled that the diamonds of the English Crown really belonged to the King of Hanover, so that Queen Victoria, to her great and justifiable indignation, had to surrender ornaments in which she had appeared on all State occasions for more than fifteen years.

Among many and various good qualities, George IV, both as Regent and King, kept minute accounts of his expenditure. It is true that this often exceeded his income, but George IV possessed the faculty of always obtaining an excellent money's worth, and he bequeathed to the Crown a vast accumulation of very valuable property, while many of his contemporaries spent sums quite as large on gambling or fighting elections and left nothing at all. A commission appointed to regulate his finances elicited much information of great historical



MAHOGANY BOOKCASE.

Probably that made for Queen Charlotte in 1762 by Vile and Cobb.



"THE
TABLE OF
THE COM-
MANDERS."

*Of Sèvres por-
celain with
ormolu mounts;
made for
Napoleon in
1812, and pre-
sented to the
Prince Regent
in 1817 by
Louis XVIII.*

interest. It discovered that his boots cost so much because they were made specially for the left and the right foot and were not interchangeable, which shows that, instead of being regarded as a spendthrift, he should be hailed as a scientific pioneer of the first rank. The journals of the Commissioners throw very precious light on the craftsmen who supplied the furniture and upholstery for Carlton House and the Brighton Pavilion.

Much of the furniture of these two houses is now at Buckingham Palace, and the accounts for later purchases for the Palace itself are also extant. Unfortunately, much of

the furniture at the Palace, though sumptuous and well made, does not show the Regency style quite at its best. The furniture supplied to George IV has not the supreme qualities of design and workmanship which we find, for example, in the furniture made for Thomas Hope of Deepdene. Nevertheless, the Palace contains a finer collection of pictures and bric-à-brac than any other Royal residence in the world, with the possible exception of Windsor Castle. The illustrations in this volume give an excellent picture of the magnificent possessions of the British Crown, which the taste and knowledge of Her present Majesty have now displayed to their greatest advantage.

THIRTEEN
CHILDREN OF
KING GEORGE III
AND QUEEN
CHARLOTTE, ALL
OF WHOM (WITH
THE EXCEPTION
OF THE PRINCE
OF WALES) WERE
BORN AT
BUCKINGHAM
HOUSE (THE
QUEEN'S HOUSE).

*Detail from Benjamin
West's picture of Queen
Charlotte*



THE LITTLE DOGS FROM PEKIN



T. Fall.

A CORNER OF 'THE BITCHES' RUN.

Copyright.

THERE will be few who went to Cruft's Show this week without having come away astonished by the enormous variety of dogs exhibited. They vary in size, shape, colour and fashion of coat, and all of them have their admirers. I may prefer a sporting dog that can hunt and use his nose, but my friend near by wants one of more sedate habit that has no cry most tunable. So long as it will give him companionship and do his bidding, he asks no more of it. The man in *David Copperfield* was a whole-hogger, whose life was bound up with living things. "Orses and dorgs is some men's fancy. They're wittles and drink to me—lodging, wife, and children—reading, writing and 'rithmetic—snuff, tobacker, and sleep." The fact is, as a race, we are incurable dog lovers, with tastes so catholic that we have ransacked the world in search of novelty. Within the span of a human generation our domestic canidæ has been freely enriched from foreign sources, two breeds far outnumbering the rest. Alsations and Pekingese have had a vogue that makes them remarkable.

How is it that they have attained such prominence, not only in the British Isles, but also throughout the habitable globe? We cannot explain the phenomenon with the casual remark that they have been the fashion. Whatever fashion may do in the way of feminine attire, it cannot impose dogs upon us that are lacking in likeable qualities of disposition, and looks that satisfy the eye. I have nothing to say about the German sheepdogs this week, my present article being

concerned with Pekingese, a breed that, for all practical purposes, dates back little more than thirty years. Most people know how the forerunners came over after the occupation of the Imperial Palace in Peking by the allied forces in 1860. It was understood for a long time that only five of the little dogs were the spoils of the victors, one of which, afterwards named Lootie, was presented to Queen Victoria. Two were sent to Goodwood as presents to the late Duchess of Richmond and Gordon, and the other two were brought home by Admiral Lord John Hay.

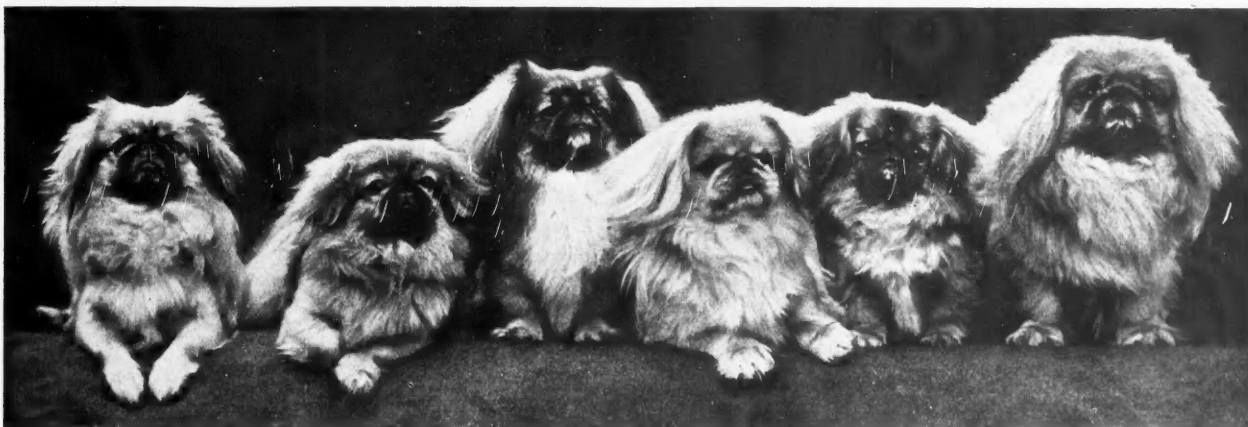
The Goodwood pair were obtained by Mr. George Fitzroy, cousin to the sixth duke and private secretary to Lord Elgin at the time the palace was occupied. They had two litters,

none of which continued the line, and about 1885 another pair went to Goodwood through the instrumentality of Lord Rothschild, and their descendants had an influence upon the modern strains. For all that, they were so little known that on the appearance of one or two imported dogs towards the end of last century, experts were puzzled about their identity, some, I believe, calling them Pekingese pugs. Their reception gave no indication of the extraordinary rage that was to set in within the next few years, but by 1899 the entry had grown so much that several letters appeared in *COUNTRY LIFE*, adding materially to the earlier information in our possession.

One gentleman wrote to say that his uncle, the late Admiral Oliver Jones, then a captain, was with the British troops in Peking, and



THE PEKES HURDLING IN THEIR SPECIALLY CONSTRUCTED RUN.



SIX FAWN "ALDERBOURNE" PEKINGESE.

secured one of the dogs, which lived until 1872. This was a black-and-white. On Admiral Jones returning to Hong Kong as commodore in 1867 he tried to get another, but without success. The correspondence that then ensued produced a letter from Colonel Townshend, in which it was stated that two officers of his regiment, the 99th Foot, got a dog and bitch of the Palace breed in 1860, from which a litter was born in Canton, one of which he took to England with him in 1863. This dog lived in good health for nearly seventeen years and was, our correspondent explained, one of the most perfect he had ever met in intelligence and habits. He sired one puppy from a bitch that belonged to Captain Claghiles Henderson, and she died. The accompanying illustration of Colonel Townshend's dog showed that he was distinctly typical, but apparently somewhat longer in the muzzle and not quite so flat across the skull as the modern Pekingese.

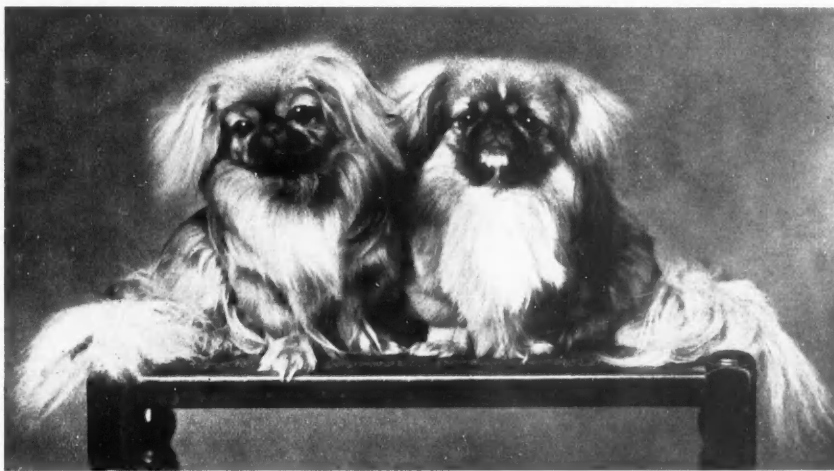
It may be worth recalling this information, as I write upon a kennel that has occupied a foremost position throughout this century. The story

of the kennel at Little Shardeloes, Amersham, owned by Mrs. Ashton Cross and her daughters, began something like thirty years ago when Mrs. Ashton Cross was exhibiting bloodhounds. She then saw a curious creature in Piccadilly that she took to be some sort of mere-cat or little foreign beast. On describing it to a friend it was recognised as being a Pekingese, and the address was given to her of the late Mrs. Lilburn McEwen, from whom she obtained one that was speedily followed by others. Mrs. McEwen persuaded Mrs. Ashton Cross to exhibit, and that was the beginning of a strain which has since had a record run of successes that has probably been unequalled in any

breed. At any rate, as far as Pekingese are concerned, more championship winners have been bred in these kennels or from their stud dogs than in any other.

Mrs. Ashton Cross had the good fortune to buy from Mrs. Weaver Ch. Chuerh of Alderbourne, who became one of the most famous dogs of his day. He had exquisite beauty and a style that marked him out most emphatically as being a personality among all dogs. Since 1906 the Alderbourne dogs have been bred in an unbroken male line, everyone tracing back on the male side to Chuerh. Where fresh blood has been brought in, as has been necessary, of course, it has always been

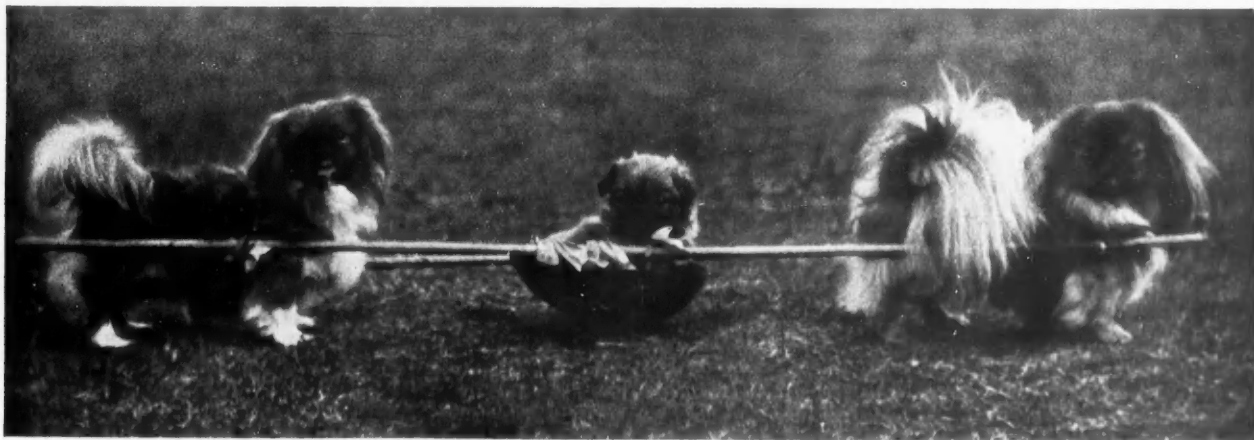
on the female side. I present this knowledge to my readers who are trying to fathom the mysteries of line breeding, seeking to hit upon some scheme that will produce for them a strain in which are to be seen the finest points of a particular breed. Had there been space, I should like to have gone farther into this matter, ascertaining from Mrs. Ashton Cross the extent to which she considers inbreeding may be pushed with safety. Perhaps it is not easy



TWO OF THE BEST PEKINGESE IN ENGLAND, SAN SAN AND MENG.

to generalise upon the subject, since the success of consanguineous mating must depend to a large extent upon the health and peculiarities of individuals.

Whatever plan may have been pursued by Mrs. Ashton Cross and her daughters, it has been justified to the fullest extent by the results, which, after all, are the only true tests. We may theorise as much as we like about the principles of breeding, but most certainly we shall not attract adherents to our views unless we can put those principles into practice, proving their soundness by the quality of the stock that we exhibit. In a general article of this description statistics would



T. Fall.

FIRST PRIZE FANCY TURN-OUT AT THE SLEEVE DOG SHOW.

Copyright.



CH. FU-CHOW PALADIN OF ALDERBOURNE.

be out of place, and I am therefore making no attempt to enumerate the many champions that have come from this strain or the prizes that have been won.

For a time after the War Pekingese, in common with most other breeds, had degenerated a good deal in quality, but the recovery was only a matter of time. Mrs. Ashton Cross thinks that the present-day dogs are, on the whole, flatter in face than those before the War, but this feature has been obtained to some extent by the sacrifice of bodies, legs and coat. I have seen for myself that action has sometimes been bad, and I have thought that many of the show dogs have failed in that bold carriage which is such a pleasing characteristic of the little Palace dog. Still, matters have improved a good deal, and I am glad to say now that most of the judges, before making their final decision after weeding out the "also-rans," have the remaining dogs moved in the ring instead of appraising their merits as they sit or stand on a table.

Among the traits that have made Pekingese such general favourites are boldness and activity. That they are not merely lapdogs, suited only for lying about on cushions, has been one of their great charms, to say nothing of their beauty of coat and form. In the last year or two Mrs. Ashton Cross has been proving to us that they are capable of running and hurdling, the obstacles, of course, being graded to suit their size. Those that are reared sensibly are most pleasing outdoor dogs and are an ornament to any lawn. Mrs. Ashton Cross has always declared stoutly that a show dog is not necessarily a beautiful imbecile. There is no doubt that much of the prejudice created against all the toys has arisen from the follies of a few women who have treated their pets in public as if they were spoilt children. When I see one of them, John Galsworthy's story of a temperamental woman who owned a Pekingese always comes to my mind. "The dog over there, who will not answer to the name of Carmen, a Pekingese spaniel like a little Djin, all prominent eyes rolling their blacks, and no



HUMMING BEE OF ALDERBOURNE.

nose between—yes, Carmen looks as if she didn't know what was coming next; she's right—it's a pet-and-slap-again life."

Mrs. Ashton Cross has no sympathy with this sort of nonsense, and silly dogs, savage dogs and sluggish dogs are ruthlessly discarded, no matter how admirable they may be in show points. All her present dogs will race over a course of eight or ten hurdles, a miniature wall, miniature hedges, etc., even a water jump, and thoroughly enjoy doing so. They may be rolled about and romped with by children, will play ball, and otherwise be companions as well as something to put upon a cushion and look at.

At the summer shows of the Sleeve Dog Association, of which Mrs. Ashton Cross was one of the founders, the programmes include hurdle and flat races, obedience tests, and obstacle competitions in which the competitors have to use their intelligence.

With rare exceptions, there is no reason for pampering toy dogs or treating them as if they were exotic plants of too tender a habit for flourishing under ordinary everyday conditions. They should be fed on plain fare, and no attempts made to spare their digestive organs by giving them finely minced or predigested foods, which may be the proper things for those in delicate health, but not for any in normal vigour. Stomach and gastric juices, teeth and jaws, have certain definite functions to perform, and exercise is as beneficial to them as to other parts of the body. The fact that a large percentage of small dogs develop pyorrhœa as they advance in years, is a condemnation of the manner in which they have been reared. The pressure exerted by the breaking up of hard food, in keeping gums and teeth sound, prevents a distressing ailment that is responsible for spongy or sore gums, loose teeth, deposits of tartar, and consequent stomachic disorders. As a suitable close, let me remark that at Cruft's great show last Wednesday and Thursday Pekingese were the fifth strongest breed, only being excelled by cocker spaniels, Labradors, chow chows and Alsatians.

A. CROXTON SMITH.



CH. MENG OF ALDERBOURNE.



T. Fall.



(Left) CH. PUNG-CHOW OF ALDERBOURNE.

(Centre) CHUANNE OF ALDERBOURNE.

(Right) CH. KI-PUNG OF ALDERBOURNE.



Copyright.

AT THE THEATRE

A VERY STRANGE INTERLUDE

"O DAY and night, but this is wondrous strange!" said Horatio in a dazzling moment of lucidity. Now Hamlet was among other things a great improver of occasions, wherefore he at once jumped down his friend's throat with the exhortation: "And therefore as a stranger give it welcome." But we should not, I think, leap to the conclusion that because a thing is strange it is necessarily welcome. People who jump to conclusions rarely alight on them, said a great wit, meaning thereby that they alight successfully enough but find it isn't the place they thought it was! It doesn't follow that because Mr. Eugene O'Neill's "Strange Interlude" at the Lyric Theatre has run like wildfire through America it is bound to impress us over here. America is a large place and in the main earnest, and the theatre audiences of New York differ from those of London in one very important respect. Except for flukes like Mr. Shaw's "Saint Joan"—the fluke consisting in the coincidence of Mr. Shaw's belatedly recognised genius and the family appeal of Miss Sybil Thorndike whose talent had impressed the general mind as being essentially wholesome, like household bread—apart from some such extraordinary circumstance no Londoner will go to see any play unless it has got a strongly marked entertainment value. This explains the unpopularity in this country of Ibsen, whose plays are notoriously deficient in irrelevant ornamentation. This antipathy to unalloyed and undiluted earnestness has been a trait in the character of the English playgoer since he first started going to plays. Three-quarters of a century ago that very fine critic, Henry Morley, writing about some French play or other, declared its fault to be that of making no allowance for the good, or bad, habit that an English audience has of looking out for something upon which to feed its appetite for the absurd. Morley goes on: "It needs the highest and the truest exaltation of the language of the drama to keep an audience in an English playhouse in a state of unbroken solemnity for two hours at a stretch. . . . This is no new temper among us. Even Shakespeare felt that to King Lear the Fool was necessary. Such plays as 'Jane Shore,' or Otway's 'Orphan,' never had healthy life upon our stage; and as a nation we have for the style of the serious French drama an ingrained antipathy. There must be a deeper earnestness than plays can demand, in whatever serious thing Englishmen are to look at without exercise of that sense of the humorous which is part of their life; so natural a part that every man in every grade of society is regarded as a bore who lacks it; and the very phrase with thousands even among our educated men for not finding a thing acceptable is 'seeing no fun' in it." But the New York audience is quite different. Dowered or afflicted with the craving for every kind of uplift, spiritual, moral and æsthetic, it will welcome any play which looks like being pregnant with edification, whether that play contains jokes or not and even though seeing that play may be no joke at all. But the New York audience goes further than this. Subconsciously it argues that because plays can be good which have no jokes, therefore all plays which have no jokes are good. This being accepted, the longer and the duller, the more solemn and portentous a play is, the more this kind of playgoer will feel that he is being impressed. But the fact that "Strange Interlude" has gammoned New York is no reason why it should gammon us over here. I use the word advisedly, for I believe that to consider this play seriously is instantly to demolish it.

Readers of COUNTRY LIFE must forgive me if the remainder of this article has to do with subjects which normally are unsuited to drawing-room discussion. My defence, which I take to be overwhelming, is this. It is sought to impose "Strange Interlude" upon us not only as a thing of tragic beauty but as one of the greatest masterpieces of the modern stage. If this be true then it follows that we must be spiritually, morally and æsthetically better for having seen this play. And it is incontestable that whatever effects this betterment in us should be mentionable in print. If, on the other hand, a play deals with things so far from normal experience that they cannot bear allusion in print, then I cannot think that they can be the matter of a great spiritual masterpiece. Let us then see what "Strange Interlude" is all about. Nina Leeds has lost her fiancé in the war, and because she did not give herself to him becomes a hospital nurse and gives herself to others. A doctor advises her to marry an honest American farmer who loves her but is unaware of her tragic past. The young man is also unaware that his grandfather and father were insane and that his mother has kept his lunatic aunt locked up in a garret

for thirty years. Some months after the marriage the young man's mother comes to Nina and tells her that she must not bear her husband's child, and that when there is no longer question of this she must seek out some man whom she does not love and present her husband with a child which she will say is his. There is not one single ounce of unselfishness in Nina, and we know that she has neither affection nor respect for her husband. Yet we are asked to believe that she accepts both of these ghastly and improbable sacrifices. The rest of the play is devoted to the further exploration of Nina's hideous mind and the attitude of the child towards the real and putative fathers.

The foregoing is the bare bones of this play which lasts five hours, and what I have to say is this. I do not believe that the woman exists who could or would do what Nina, not being herself a lunatic, does in this play. Now there are only two questions to be asked about any theme in any play: Is it true? and—If not, would beauty be served if it could be true? Or you might phrase the second question: Is beauty served by imagining that this can be true? In this light this play cannot stand debating for a moment. In Nina Mr. O'Neill has drawn a character whom a nerve specialist might find very interesting. But she is not in any sense of the word a tragic heroine. Mr. O'Neill is enormously clever and his play, of course, contains a great wealth of material beyond the scope of this article. He has wrapped it up in clouds of pseudo-scientific talk about complexes, inhibitions and all the jargon of psycho-analysis, and indeed so successfully has he swaddled his theme that hardly any dramatic critic has had the courage to say nakedly what this play is about. As a piece of playmaking it is inconceivably clumsy. To begin with, there is no reason why Nina should have stumbled upon this insane family; in other words, the matter of the alleged tragedy has nothing whatever to do with Nina's character. This flaw is so plain that the highbrows forget it. But does not Mr. O'Neill realise that Desdemona could have given Cassio thousands of spotted handkerchiefs with impunity if jealousy had not been a part of Othello's nature, and that the Witches could have screamed murder into Macbeth's ear all day and all night without avail if the desire to be prompted had not been already there? Or does Mr. O'Neill ask us to go back to the Greek notion of tragedy whereby *it just so happens* that somebody murders his father and marries his mother, and where the point of the tragic joke is the extent to which the hero can grin while bearing these calamities? Even so I know nothing in the drama of any age more wildly incompetent than the mechanism whereby Mr. O'Neill seeks to account for the second half of his play. Consider the attitude of the husband's mother. She has kept the boy at school and college so that he is unaware how his father came to die and is completely ignorant of the existence of the immured aunt. But surely the mother must have known that some day her son would marry? Is it conceivable that she would go about for some twenty-five years proposing to make these atrocious demands upon whomsoever her son selected as wife? I say that it is not. The piece is brilliantly, even marvellously, acted by Mesdames Mary Ellis and Teresa Dale and by Messrs. Erskine Sanford, Basil Sydney, Donald Macdonald and Ralph Morgan, who constitute one of the finest teams which can ever have visited these shores. But neither this acting nor Mr. O'Neill's quite amazing craftsmanship in matters which are not fundamental can avail to conceal the inherent falsity of the piece. A great deal more remains to be said about the curious manner of its presentation, for throughout the characters alternate what they are actually saying with what they are supposed to be thinking. This should, but I think will not, be the subject of another article. For, to tell the truth, I have become excessively bored with everything about this play!

GEORGE WARRINGTON.

THE PLAYBILL.

STRANGE INTERLUDE.—*Lyric.*

"In short, there are faults, but such as an ordinary man could never have committed."—Gray to Dr. Wharton, from Cambridge, March 9th, 1748.

BLUE ROSES.—*Gaiety.*

"The diction is easy and noble, the texture of the thought lyric, and the versification harmonious."—Gray to Mr. Beattie, from Pembroke Hall, December 24th, 1767.

ALMOST A HONEYMOON.—*Garrick.*

"The characters have a great deal of nature, which always pleases even in her lowest shapes."—Gray to Mr. West, from London, April, 1742.

THE FUTURE OF AFRICA

Africa View, by Julian Huxley. (Chatto and Windus, 15s. net.)

THOSE who remember Mr. Julian Huxley's contributions to the *Times* on his return from his recent expedition to Central Africa will not need to be told that this book, which amplifies and expands what he then wrote, is not only full of interest to the general reader, but is a serious contribution to the study of African problems. Mr. Huxley's prepossessions, his interests in the whole subject matter of biology, in animal life, in botany, in ethnology and anthropology, and, as it now appears from this book, in sociology, all fit him to take an informed and rational interest in the questions which fill the minds of those who live in Africa to-day, and those who in this country are deeply concerned with Africa's future. What, it will be asked at once, has Mr. Huxley to say of Africa's future? He was, as he himself confesses, born a "little Liberal" and imbibed with complete unconsciousness, together with the idea that Protection was wicked and Non-conformist morals somehow good, an attitude not quite amounting to hostility towards Mr. Kipling's poetry and the Empire in general. Reality, however, is a powerful solvent, and Mr. Huxley quite candidly admits that contact with the actual work of the Empire has produced in him a changed attitude. "The traveller in Africa," he says, "without indulging either the false sentimentality of Jingo Imperialism or the false shame of doctrinaire little-Englandism, can simply feel proud of belonging to a nation which does a difficult job demanding unselfish devotion, honesty and hard work, and does it on the whole so well." On the other hand, he is fain to admit that the results of this work are not always commensurate with the energy and intelligence which have been put into it, and quotes with a certain air of agreement the statement made in a recent pamphlet on Native Administration that nowadays the young District Commissioner of thirty years ago surveys in his old age with astonishment and dismay the work of his hands. The orderly and reputable society he knew and ruled by a word or gesture is gone, and, jostled in the streets of a corrugated iron city by those who were accustomed to fall on their knees when he walked abroad, he asks himself in bitterness if it was for this that he has laboured all his life, for this tattered rabble of malodorous and ill-disciplined savages.

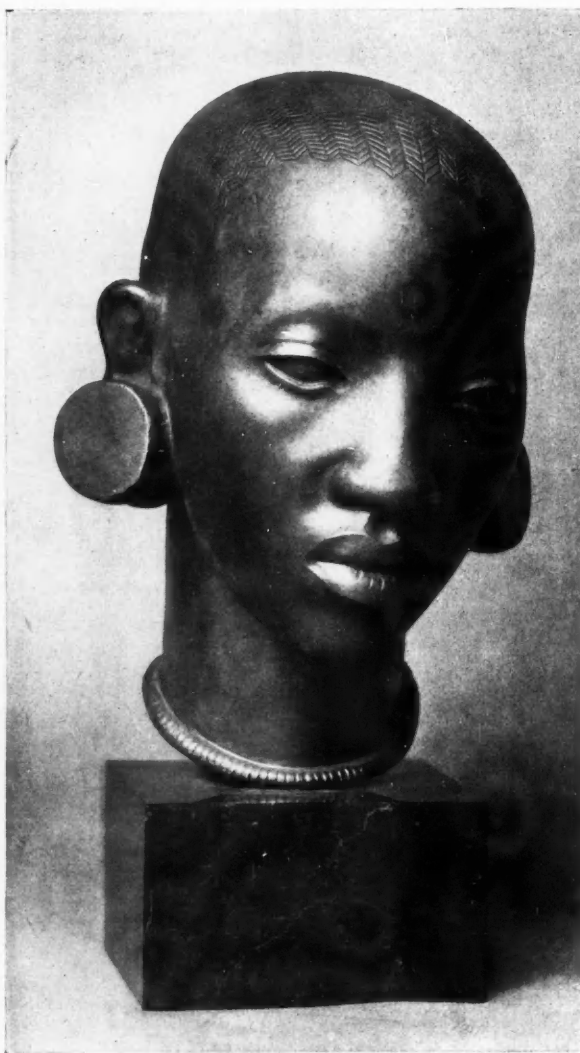
But this criticism, however just, is the commonplace of discussion whenever and wherever the problem arises of the treatment of subject peoples, and for the most part, it may be said at once, Mr. Huxley's attention is not turned in this somewhat dismal and pessimistic direction; the picture he gives of British administration is one of a white population which on the whole may justly be proud of its record and a black population which may justly look forward to the future in store. A quarter of a century ago Sir Charles Eliot, High Commissioner for what was then a Protectorate, wrote in one of his dispatches to the Secretary of State that now the Protectorate was thrown open to European civilisation, we ought to face the eventual issue, which was that "White mates Black in a very few moves." Mr. Huxley refuses to think in terms of racial chess. Are White's interests, he asks, really inimical to Black's? Must the contact of two races result in the subjection of one? His answer is a more or less decided and hopeful negative. The Africa

which he has seen in glimpses from so many different angles builds itself up in his brain into a continent equal in importance and variety and interest to its sister continents, but with its destiny still fluid and the lines of its human future not yet laid down. It is the one continent which is not yet set in its ways. It could, he says, develop a civilisation of its own, unhampered by the forms and traditions and preconceived ideas which are part and parcel of our Western civilisation. "I see Africa chiefly and most thrillingly as the one part of the world of continental magnitude in which (without the destruction or degeneration of an old civilisation) there can arise a new civilisation consciously planned, or at least consciously guided, from its beginnings." But if Africa is to develop her own civilisation, she and her peoples will have to pass through many phases which on the principle of "why will children grow up?" cannot but rouse our distaste or our antagonism.

These sociological speculations apart, the reader will find a great deal to interest him in the purely descriptive side of Mr. Huxley's book. Enormous lakes, horrid expanses of dry scrub, surprising mountains, little villages of bee-hive huts, herds of zebra and antelope, tall black men with spears who do not think of hiding the nakedness of their magnificent bodies, laughing chocolate-coloured women in beads and skins, the farms of lonely white settlers, and the golf courses and clubs with which they relieve their loneliness, little schools far in the bush where black children learn the magic of reading and writing, old tracts of country gone out of use because of tsetse fly or tick, and delicious glimpses of upland glens or tropical sea beaches—these are the many-coloured fragments of his kaleidoscope. Some of his pictures are depressing to the European, others of them most attractive. Less than twenty-five years ago Mr. Winston Churchill in his "African Journey" called Entebbe a death trap. Behind its glittering

mask, he wrote, Entebbe wears a sinister aspect, and he came to the conclusion that "there seems to be a solemn veto placed upon the white man's permanent residence in these beautiful abodes." To-day Mr. Huxley has a very different story to tell, and this review may, perhaps, fitly conclude with his description of the scene which he saw from the fantastically incongruous Government House at Entebbe, which "looks like a mansion built about 1895 by a rich Woking stockbroker and transplanted by some misguided magician to the Equator."

In the distance, the horizon of the great lake, with the Sese islands disappearing over it. Nearer the green and lovely coast-line, the rising lawns, and then a garden which trees, flowers, birds and view combine to make a jewel of beauty. It is never too hot here, and never in the least cold; the sunshine and the flowers bloom all the year round. And the birds! Glossy starlings with long fanlike tails hop down to dispute the tea-table crumbs with the bulbuls, trim little creatures, dark above and white with a touch of sulphur below. The cossypha, handsome relative of our robin and nightingale, sings in the bushes—the only really beautiful bird-song I heard in Africa; high in the palm-tree rattles a bush kingfisher, lovely pale azure on his wings, as big as a missel thrush, ready to swoop like our kingfisher at home, but into the grass for insects, not into the water for fish. There are golden and black weaver-birds, a modest thrush or so (unspotted), orioles, barbets, crimson-breasted and with big white beaks halfway to woodpeckers'. There is an amazing shrike, deep but lustrous indigo above, vermillion all below—such good taste, and so well tailored!



A KIKUYU GIRL. BRONZE HEAD BY DORA CLARKE.
From "Africa View."

He and his mate give a duet—two notes only, the cock bird first, the hen on a different note directly afterwards; it needs ocular proof to believe that the two notes are not produced by a single bird. And you may see a crested crane fly over, or a troop of little egrets, or even a pair of grotesque hornbills. Strangest of all, I heard a willow-wren, all the way from Europe, singing his delicate, pensive cadence in a palm-tree.

Those who laud the beauties of the Mediterranean coasts, the vales of Sicily, must look to their laurels. W. E. B.

The Diaries and Letters of Madame D'Arblay. Edited by Muriel Masfield. (Routledge, 12s. 6d.)

THERE are people of whom one can never tire—not because of their work, but because of themselves—and Fanny Burney is one of them. Now, selected and edited by Miss Muriel Masfield, she takes her place in the Broadway Series of Diaries, Memoirs and Letters. Miss Masfield skilfully sets her before us as a living, loved and lovable woman. Sweetness and light, sensitiveness, sympathy, self-control, modesty, brains: all these were hers. No wonder Dr. Johnson adored her so whole-heartedly that it was said his portrait should have been painted when he was talking to Fanny and her musician father; no wonder that Sir Joshua Reynolds took her protectively under his wing on social occasions, or that George III and his Queen could not bear to let her go out of their lives, or that Monsieur D'Arblay, her husband, died with heartshaking words on his lips: "I do not know whether this will be my last word . . . but it will be my last thought—Our reunion!" The quiet strength and nobility of Fanny's character are exemplified over and over again, notably in the fortitude with which she accepted, for her father's sake, the post of lady-in-waiting to Queen Charlotte, even while writing in her diary: ". . . but what can make me amends for all I shall forfeit?" The same enduring courage came to her aid in all the vicissitudes of her married life, which included experiences of the French Revolution, the rise and fall of Napoleon, Brussels during Waterloo. By all that happened to her she profited, mentally and spiritually. "Cling to those who cling to you!" she writes to her intolerant young son, repeating the broad wisdom and charity learnt by herself from Johnson; and she adds to the advice words of her own equally wise, equally well obeyed by herself: "Nothing is so pleasant as giving way to impulse; nothing so hazardous." Overwhelming fame at twenty-six; the love or friendship of family, husband, the royal, the famous: all these were Fanny Burney's. And yet, when in middle age she marries her aristocratic but penniless French husband, and exchanges palace for cottage, we cannot fail to believe what she writes to her best beloved sister, Susan: "All else but kindness and society has to me so always been nothing." A treasure of a woman—as far above her own fame or any outward circumstance of her life as a pearl is above its setting. Miss Masfield, by an unobtrusive competence in selection, does ideal justice both to setting and pearl. V. H. F.

Morning Tide, by Neil M. Gunn. (Porpoise Press, 7s. 6d.)

SOME measure of an author's powers might be taken according to his ability to make the affairs of everyday life—and humble life at that—of utter importance to his most sophisticated readers. By that measure Mr. Gunn is an artist of no mean ability. His story is entirely set among the fisherfolk of Caithness, and he makes a schoolboys' fight, waiting on the beach for the return of the fishing boats after a great storm, a poaching venture, a gala meal of steak and onions, a night beside the bed of a dying cottage woman so utterly his readers' concern that any writer of "shockers" and "thrillers" might envy him his power.

His lovely and humane gifts are used here to tell the story of three dawn tides and how they affect a schoolboy, son of one of the fishermen. Hugh is a sensitive, highly-strung creature, and for the most part Mr. Gunn shows us life through his eyes; we watch with him when his father's boat, in deadly danger, comes in at last out of the storm; see his brother Alan vanish from their lives, emigrating to Australia; share Hugh's agony of fear and pain when his mother lies dying; and read on, breathless with eagerness, to know the end. Once or twice Mr. Gunn falls into the trap which catches most authors who describe humble life and insists on details which are no more relevant to his story than is the plumbing of Park Lane to a history set in that locality, and the book, having no central theme, is definitely three short stories—not one long one. But he deserves the highest praise for a piece of work which is, in the best sense of the words, most delicately and powerfully done; a lovely and lovable, if imperfect, achievement, of which any fiction writer alive to-day might be proud. The Book Society may congratulate itself on its choice of this as a "book of the month." S.

Plain Murder, by C. S. Forester. (The Bodley Head, 7s. 6d. net.)

THE author of that very unusual book, "Brown on Resolution," here returns to the theme of criminal psychology which he developed in "Payment Deferred." The story is that of a City clerk, a man of forceful, unprincipled and coarse character, who sees in the murder of his immediate superior the convenient way of escape from an awkward situation into which greed and dishonesty have led him and two younger colleagues. The latter are tricked and browbeaten by his dominating personality into becoming accessories to the crime, and, since they are the only people who hold any clue, it bids fair to remain undiscovered for ever. But, like so many other successful criminals, he is tempted to repeat the performance, and an unexpected turn of events brings his career to an abrupt close. The book is by no means pleasant; but the author knows how to tell a story well, and he has an almost uncanny power of analysing the inner workings of the criminal mind. C. Fox Smith.

Unwillingly to School, by Anne Allardice. (Benn, 7s. 6d.)

IT must have occurred to many people that there is romance to be found in the life of the elementary schools. Evidently the author of this novel saw the advantage of such a background, but must have been unfortunate in her experience of teaching and teachers. The story is one of failure. Work in elementary schools is hard, but it is not ugly or impossible for a refined nature; naturally the heroine, who seems to have matrimony for her sole object in life, is desperately unhappy there. She even plans a holiday in Switzerland with the idea of capturing a husband, and so escaping. However, to her credit, she cannot carry this through. She becomes entangled in a most unpleasant *affaire* with a married Anglican clergyman. Discovering him to be general in his attentions, at a tragic moment in her life—broken in mind and body—she leaves the hated school and becomes an assistant in a bookshop, where her faults of character and conduct would certainly be less harmful than among the little people whose sixth sense tells them so much that we think is safely hidden from them.

SOME SELECTIONS FOR THE LIBRARY LIST.

CHORUS TO ADVENTURERS, by Roger Pocock (Lane, 12s. 6d.); A BASKETFUL OF MEMORIES, by Thomas Okey (Dent, 6s.); THE GARDENER'S YEAR, by Karel Capek (George Allen and Unwin, 3s. 6d.); WHAT SHALL WE HAVE TO-DAY, by X. Marcel Boulestin (Heinemann, 3s.); FICTION: AN INNOCENT CRIMINAL, by J. D. Beresford (Collins, 7s. 6d.); SIMPSON: A LIFE, by Edward Sackville-West (Heinemann, 7s. 6d.); DRAMA: TANTIVY TOWERS, by A. P. Herbert (Methuen, 2s. 6d.).

BLLENHEIM AVENUE, KILWORTH, LEICESTERSHIRE

EXTEMPORE LINES BY SIR RICHARD PAGET.



KILWORTH?—well named! for here, by vandal greed
Two centuries of worth were killed, indeed.
Oh that the magic of a film reversed
Might cure the damage of that deed accursed,
And saw and axe, with mystic might and main,
Might build those sheltered beauties up again.
Stir more, not less! oh dormant Less-stir-shire.
Let C.P.R.E. set your heart on fire,
And, since the Blenheim Avenue is dead
And Kilworth mourns, kill worthlessness instead

CORRESPONDENCE

ICONOCLASM IN LONDON.

TO THE EDITOR.
SIR,—Not only as an architect, but from the point of view of "the man in the street," I deplore the unnecessary destruction of the charming Ionic screen to the Burlington Arcade, which, in my opinion, was the last surviving piece of fine architecture in Piccadilly. Even when I was a student of sixteen its grace impelled me to make a sketch of its refined and most unusual detail, and now, to my horror, it submits to the modern craze for ruthless destruction.

In Paris the exigencies of street alteration do not deprive the city of such specimens of admirable ornament which may have to be removed from their original site, as they are carefully preserved and placed in their parks or in the courtyards of their art schools. It would be easy for us to re-erect the screen in Hyde Park, which would gain artistically by acquiring a touch of the Parisian Parc Monceau.

But although migration is far better than destruction, one must, in either event, regret the calamitous apathy of the public to the effect in ocular displeasure of building and disintegrating operations financially and economically reasonable. Built from the designs of Samuel Ware in 1818 by Lord George Cavendish, the Burlington Arcade was our only English equivalent to the Palais Royal of Paris. It is part of the plan of Old London and the talisman by which the *genius loci* remained with its aura of dignity and romance.

I am not a pessimist, but I am much mistaken if the substitute for the screen in contemplation be not a yawning gap bridged by steel or ferro-concrete. I am not a mystic, but I think that, when utilitarianism sacrifices scenic attractiveness, it is not good for trade. I am not a fanatic, but it would be very good for London if some fanatics who do not desire to see London become provincial and who realise the value of fine specimens of ancient architecture to a city would mightily arise to protect the Metropolis against iconoclasm and eyesores.—MURRAY ADAMS-ACTON.

"PRESERVATION OF ROTTINGDEAN."

TO THE EDITOR.
SIR,—I have read with great interest in COUNTRY LIFE for January 31st a letter from Mr. Maurice B. Adams under the title "The Preservation of Rottingdean." I should find it hard to believe that any municipal authority could contemplate such a crowning act of folly as "to cut a wide motor traffic road through the unsophisticated High Street of this quaint old village," if I were not already aware of other activities in the direction of road-making on the part of Brighton Town Council, whose "long arm" embraces Rottingdean only to stifle it. "Alieni appetens sui profusus"; they already are about to destroy a large part of the sea end of the village, involving the loss of many of the villagers' cottages in the general holocaust. No wonder Mr. Maurice B. Adams has fears for the High Street itself. But his "economic and simple" alternative of a "short by-pass," as drawn upon his admirable plan of Rottingdean, simply takes my breath away. He naively proposes to drive his by-pass road north and south through the whole length of the private grounds and gardens and several of the buildings of the most famous preparatory school in England, quite regardless of the effect upon the school itself or upon the



THE IONIC SCREEN TO THE BURLINGTON ARCADE.

livelihood of its many employees and dependents scattered throughout the village. Mr. Maurice B. Adams' "simple and economic" solution cannot commend itself to a single person who has the interests of Rottingdean at heart, and I am quite sure that in proposing it he did so in ignorance of the disastrous consequences which its adoption would entail. I wonder if he is also ignorant that a by-pass road linking the coast road with the Rottingdean-Falmer road through Ovingdean and Woodingdean is already in existence.—S. M. MOENS.

RING DOVES.

TO THE EDITOR.
SIR,—I have a pair of ring doves which I have had in an outdoor aviary since last April. The female has laid twelve eggs since then and most successfully reared eight chicks (the other four the victims of rats). Surely twelve eggs is a record, and I should be glad to hear from any of your readers who also keep doves if this is so.

Both the parents and the offspring are in excellent health and plumage, and the weather, however cold, seems to suit them. They are all very tame and a source of great pleasure to me.—MAY THOMPSON.

THE EAGLE AND NEST.

TO THE EDITOR.
SIR,—You may care to publish this photograph of the "Eagle and Nest" at Dalkey. Both the eagle and the nest were carved from the



NATURE'S CARVING.

rock by natural forces. This natural curiosity used to be still more realistic with outspread wings, but it was damaged at the time of the troubles.—T. TECVAN ARMSTRONG.

"ON FOOT IN GERMANY."

TO THE EDITOR.
SIR,—I am very interested in your article in COUNTRY LIFE of January 31st regarding the German Youth Movement and walking in Germany.

I should esteem it a great favour if you could advise me as to where I could obtain further information regarding the movement, and also where I could obtain a full list of the Youth Hostels and also maps of the Rhine and Black Forest. I myself am taking a walking tour in Germany this year, and I should like to gain a little knowledge as to the best and most interesting parts to visit. I had intended walking from Freiburg to Cologne, and up to the present I have experienced difficulty in getting the information regarding these places. Having seen your article in COUNTRY LIFE, of which I am a regular reader, I thought that, perhaps, you may be able to help me. If you can assist me in any way I shall be very pleased.—RONALD W. NEED.

TO THE EDITOR.

SIR,—I would be extremely grateful if you would put me into communication with the contributor of the article in COUNTRY LIFE of January 31st who signs himself "John Pudney," as I am extremely anxious to obtain information about such German associations as he describes.—S. L. LEES.

[We have received various other letters of enquiry. Mr. Pudney writes in answer: "The address and full title of the German Youth Hostel Association is as follows: Reichsverband für Deutsche Jugendherbergen, Hilchenbach in Westfalen, Germany. Membership forms are sent on application, and the annual subscription for English members is 5s. The Association issues to each member a card, which it is necessary to produce when visiting any of the Jugendherbergen."—Ed.]

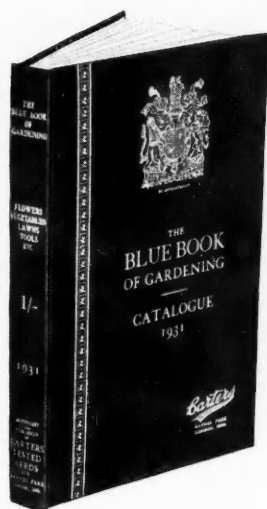
TO THE EDITOR.

SIR,—I am curious to know whether Mr. John Pudney really saw Schloss Eltz ("A jewel of the Eiffel") as it is illustrated in his article. I visited it about 1890 and can agree with the description as it was then—the last of the Palatinate castles to exist intact, owing, it was said, to fortunate accidents during the invasions of Louis XIV and Napoleon. It was maintained in true mediæval fashion with cressets and watchmen, and once a year the owner held feudal state there. But I remember reading some years later of its destruction by fire. Alfred Hunt made a beautiful water-colour of it, which used to belong to Mr. Newall, and may, perhaps, be in the Ashmolean now.—H. C. MARILLIER.

[We have communicated with Mr. Pudney on this subject and have now received his reply. He assures us that he did see Schloss Eltz, which has been completely restored since its partial destruction by fire. At the present time visitors are allowed, by courtesy of the present Baron Eltz, access to a large part of the castle though not to the whole of it.—Ed.]

Barter's
TESTED SEEDS LTD

Headquarters :
RAYNES PARK, LONDON, S.W. 20



BLUE BOOK

Carters Blue Book of Gardening and Catalogue 1931, 400 pages (200 illustrations). Treatise on Lawns, Flowers and Vegetables, with Gardening Notes and Monthly Reminders.

One Shilling, post free.

Carters Illustrated Price List, Flowers, Vegetables and Lawns, free on application.

Our London Garden Shops:

134, Regent Street 115, Cheapside, E.C.2
129, High Holborn 53a, Queen Victoria Street, E.C.4
Houston Road, Forest Hill, S.E.23

AT 10% ON COST ENGLISH OAK FITMENTS AND PANELLING

Of the same quality & workmanship
(with Carving, if desired) as in their
own TUDOR BUILDING is offered

BY
LIBERTY & CO LTD
REGENT ST. LONDON. W.1



ALL FURNITURE
made today is modern
but Russell furniture
is "modern" because it
expresses contemporary
needs.

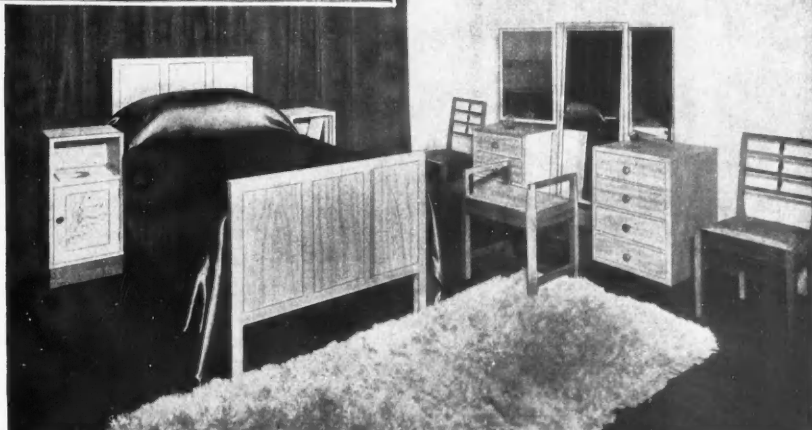


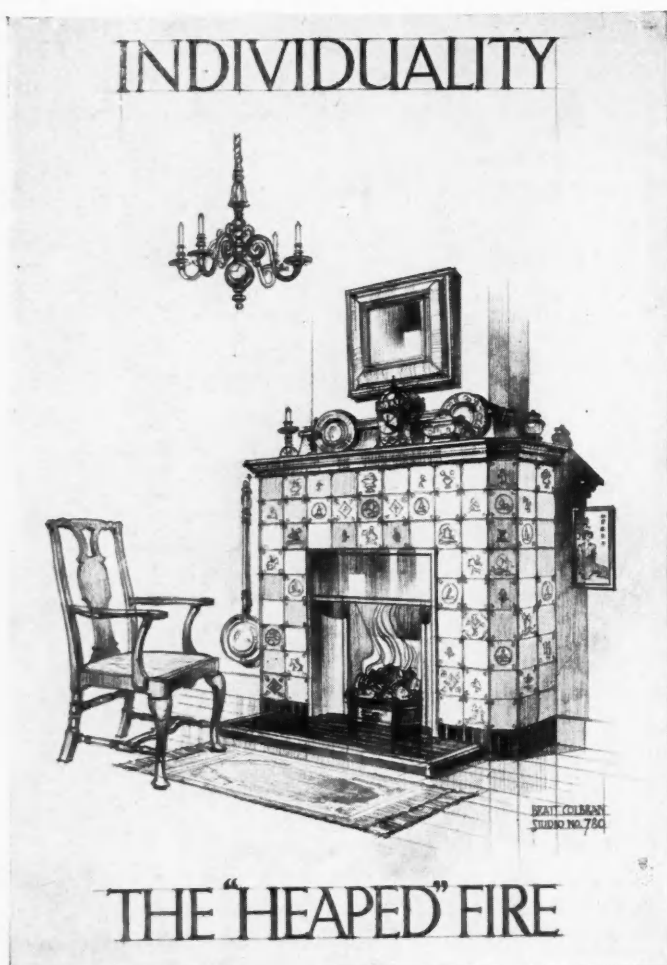
GORDON RUSSELL

Limited

at Broadway, Worcestershire and
28 Wigmore Street, London W.1

Lists of Interior and Garden Furniture will
be sent on request.





UNTIL the luxury of the "Heaped" Fire is experienced, the real meaning of "fireplace comfort" cannot be conceived.

The cleanliness, economy and efficiency of this fireplace has never yet been equalled, nor has its beauty been approached by any similar product.

It is the choice of the connoisseur and of those who desire to impart a distinctive personality to their home.

We invite you to visit our showrooms and to see both modern and classical designs in Fireplaces (made in our works at London) for cottage, flat or mansion, at a wide range of prices. Alternatively, if you will write giving us some indication of your requirements, we shall be pleased to send you illustrations and prices.

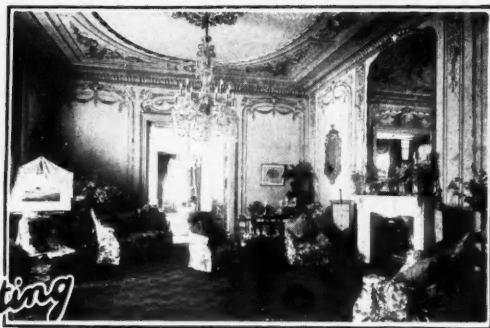
BRATT COLBRAN & CO.
& THE HEAPED FIRE CO. LTD.
10, MORTIMER STREET, LONDON, W.1.

*If it's
Anything
Electrical*

**IT WILL PAY YOU
TO HAVE IT DONE
BY EXPERTS.**

OVER 1,000,000 LIGHTS ALREADY INSTALLED.

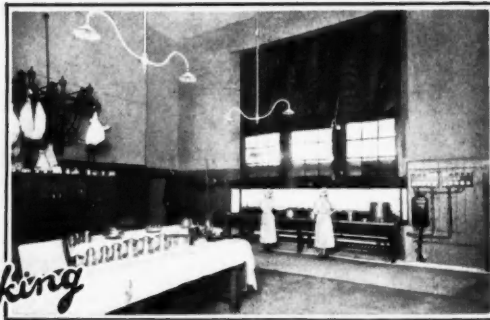
Lighting



*Central
Heating*



Cooking



You will pay less in the long run and benefit by our 45 years' practical experience in every branch of Electrical Work, whether it be a complete installation for light and power, a small Automatic Plant, rewiring of existing installation, or wiring for lighting, cooking, heating from Public Service, let our engineer call and give advice and estimate free of cost.

Write for Catalogue No. 84.

DRAKE & GORHAM, Ltd.

36, GROSVENOR GARDENS,
LONDON, S.W.1.

Also
MANCHESTER, GLASGOW, EXETER & WINCHESTER.



BONZO HAS LUNCH.

THE LIFE OF BONZO.

TO THE EDITOR.

SIR,—One day last September twelve-month I was walking in an orchard, when my attention was attracted by shrill screams to a thick patch of weeds, and on approaching the spot I discovered a stoat attacking three little leverets; one had been killed, but I rescued the other two and wrapped them up in a large silk handkerchief. One promptly escaped, and though I hunted everywhere, I could not find it again. Wishing to save the other's life, I carried him home.

Probably three or four days old, he was about four inches long, his face round and fluffy, with great brown eyes, immensely long whiskers and a small white star, which later disappeared, on his forehead. He weighed 3 ozs., and altogether so much resembled the "Studdy Dog" that we at once named him Bonzo. I fed him every few hours with warm diluted milk forced into his mouth with a fountain-pen filler. At first he was greatly terrified, squatting motionless in his basket like a toad, but even by the next day he had become perfectly tame.

Early the first morning I took him on to my bed to feed him, after which he snuggled down and went to sleep in the crook of my arm. When it got light, he climbed out and began to explore the bed. During his rambles he came upon our old Labrador, who was also on the bed, and proceeded to make friends at once. Apparently labouring under the delusion that the dog was his mother, he climbed about all over him and, finally, when I got up to dress, lay down between his chin and forepaws. He got very excited when his milk was brought, bobbing up and down, eagerly opening his mouth for the filler, and while sucking often closed his eyes with contentment. He spent the day asleep in a basket, but towards evening awoke very lively, and at once started on a tour of investigation, hopping busily about the room, smelling at the furniture and scampering after the dog to continue his futile efforts at making friends. When we snapped our fingers, he ran to us at once, but very soon gave this up; altogether he had quite settled down in his new home.

After a few days I tried him with little pieces of green food. When first offered a clover leaf, he mumbled and chewed it for some time, but at last put it out—not even bruised! However, he persevered and soon managed to eat small blades of grass, but it was more than a month before he really took to a vegetable diet.

During his babyhood Bonzo felt the cold acutely at night, and I had to have him in my bed, but as he got older he became very hardy. At first he grew rapidly, but suddenly stopped altogether, and when ten months old, whether from lack of sufficient exercise or of the proper food, he only weighed 5½ lb., whereas an average wild hare weighs over 8 lb.

He spent all day, whatever the weather, in an enclosure in the garden, and though provided with a warm shelter, he never

used it, preferring to sit dozing behind a small piece of slate. When brought into the house at dusk, he became extremely active, loping about the room, jumping on and off the chairs with wonderful agility, and, when the door was left open, wandering all over the house, sometimes even venturing upstairs. Occasionally he became wildly excited, rushing up and down the room at top speed, flicking his hind legs sideways and shaking his ears, bounding high in the air and often turning completely round in the middle of the leap. When exerting himself most he uttered a low grunting noise. If a coloured handkerchief was shaken in front of him, he would rear up, dance round on hind legs, boxing and buffeting it with all his might, until finally forced to stop for want of breath.

He slept at night in a large box, and in the morning, when I was called, he would leap on to the bed, have a saucer of weak tea and then go to sleep under the quilt until I was dressed. If the tea was not forthcoming immediately, he became very impatient, and, planting his paws on the tray, almost upset the pot in his eagerness.

Though he was extremely tame with us, he was shy with strangers, particularly women. When he grew older he became rather nervous of the dog, but seemed to be fascinated by him, and would creep up, softly touch noses and then dart away in a panic. He had nothing to fear, however, as the dog took very little notice of him, and when his presence became too worrying, merely moved to another part of the room.

Bonzo was always spotlessly clean and spent hours each day doing his toilet. Every part of his coat had to be licked, and his beautiful white waistcoat carefully arranged. His long ears gave great trouble, as each had to be anchored down with a front paw while licked all over, and as soon as the paw was removed the ear sprang up out of reach. His toes also were spread wide apart, and all lumps in the long hair between them diligently removed with his teeth. He was very dainty and would only eat certain kinds of green food. While he was fond of Brussels sprouts leaves, he would not touch cabbages. Best of all he loved apples, grapes and bananas. We tried him with these last quite by chance, and often the only way we could get him to sit quiet on our laps was by offering him some. He knew perfectly well where these were kept and would come eagerly hopping along behind when they were fetched.

He was an absolute bundle of nerves, and at quite trivial and familiar sounds, such as the sudden rustle of a newspaper or distant banging of a door, he was seized with wild, unreasoning panics, when, seemingly blind with terror, he would dash himself against any obstacle that lay in his path. During one of these alarms he injured himself severely, breaking off his lower front teeth. As he was now unable to feed, we kept him alive until his teeth grew again, which they did in a few weeks, with small pieces of banana pushed into his mouth on the end of a hairpin.

Bonzo was an independent little person and was always astonishingly busy doing nothing. He had a temper, and when displeased would growl fiercely like a small dog. Besides giving a very nasty bite with his sharp teeth, he also knew how to use his claws to effect. His marvellous hearing seemed to be his chief defence, for his sight and scenting powers were poor, and his intelligence very far from high.



BRAZILIAN FISHERMEN.

At last, when he was ten months old, the inevitable happened—Fate, in the shape of a stray dog, overtook him.—W. H. PAYN.

A FATEFUL CROMLECH.

TO THE EDITOR.

SIR,—It is the inevitable fate of all those who succeed in getting three stones in succession to stay on the huge table top of this cromlech, that they will marry within the year. Judging by the goodly pile of stones, it would seem as if many dooms had been signed and sealed there. Nothing daunted, this maiden tries her luck, while the sun takes an action



THE CRUCIAL SHOT.

shadowgraph of her proceedings. This famous cromlech is that of Proleek in Co. Louth.—NUALA O'KANE.

LONG-TAILED FIELD MICE.

TO THE EDITOR.

SIR,—Serpents in Eden are a synonym for spoiled bliss, yet I would gladly offer the hospitality of my garden to snakes, if they would only eat the field mice. My particular scrap of Devon within its oft protecting walls seems to be a veritable menagerie of mice. Last spring I caught eighteen of them, and vainly believed that after all that slaughter my vegetables would have peace. This winter, when I put in peas and broad beans, I protected the former with red lead and paraffin, but sowed the beans unguarded. As soon as the latter were a couple of inches above ground, the mice came along and nipped fully half of them off. My traps caught three, and then the remainder took warning, and I have been unable to catch any more.

At night the garden is a playground for cats, while owls hoot all round. Despite these reputed enemies, my long-tailed field mice continue to flourish. It is all very depressing.—FLEUR-DE-LYS.

"A FEARFUL FUNGUS."

TO THE EDITOR.

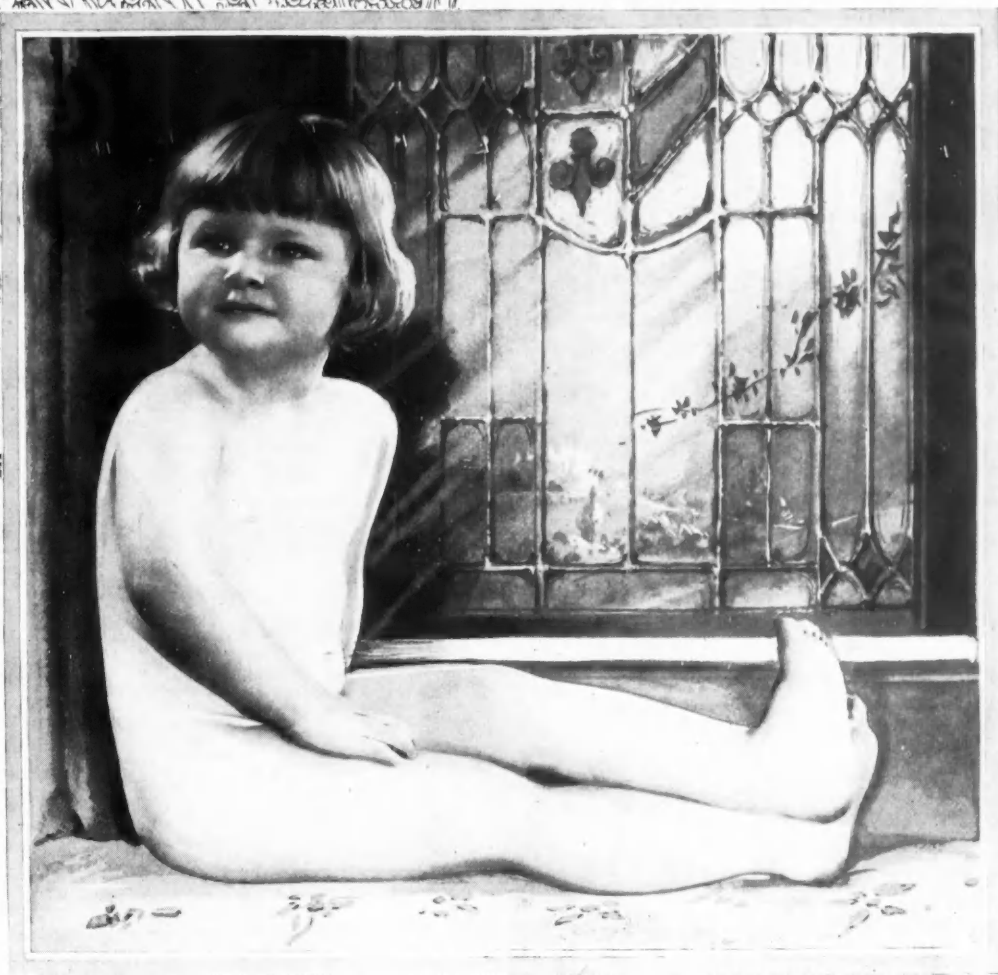
SIR,—I have read with interest letters in your columns entitled "A Fearful Fungus." As a boy, I remember one year when there were many of these things. Our old keeper told me that they were called "dead men." It is many years ago now and I have not seen—or smelt—any since. As your correspondents point out, the smell is truly appalling.

Incidentally, this old game-keeper firmly believed that hairs from horses' tails (black ones) would turn into eels if left in water or roadside horse troughs. I remember trying this experiment in a jam jar, but nothing happened. Perhaps a jam jar is not the right medium!—CECIL IRVING.

A SCENE NEAR RIO.

TO THE EDITOR.

SIR,—I enclose a photograph of three Brazilian fishermen which may be of interest owing to recent correspondence. These men stood for hours patiently waiting for the first movement of the fish upon the dazzling surface of the sea, but while I was there had no luck, so I lost the chance of seeing the "catch." The photograph was taken on the coast about twenty miles from Rio.—LILIAS RIDER HAGGARD.



"From early infancy my little daughter has enjoyed and looked forward to her daily feed of 'Ovaltine.' Her splendid health, sound nerves and vigorous constitution speak volumes for its intrinsic value as a nerve and body-building food."

"And before she was born I myself drank 'Ovaltine' with relish and was greatly benefited by its refreshing qualities."

"To 'Ovaltine' I accord the highest praise both for its excellence as a most appetising drink and a most nourishing food."

That is the tribute paid to "Ovaltine" by the mother of this lovely little girl.

"Ovaltine" is the ideal daily beverage for growing children. It supplies the essential food elements and vitamins in which the ordinary every-day dietary is deficient, and which are so vital for correct growth and development.

Children who are given delicious "Ovaltine" every day for breakfast will have ample energy for their games and lessons. Taken at bedtime "Ovaltine" soothes and restores weary little bodies and ensures sound, dreamless sleep.

OVALTINE

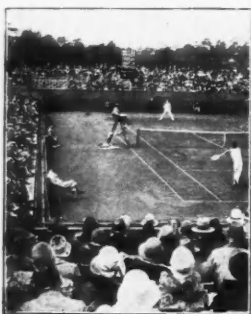
TONIC FOOD BEVERAGE

Builds-up Brain, Nerve & Body

Prices in Gt. Britain and N. Ireland, 1/3, 2/- and 3/9 per tin.



"EN-TOUT-CAS"



Championships of Great Britain
on "En-Tout-Cas" Courts.

TENNIS COURTS

(New Improved, Bouhana and No-Upkeep)

FOR ANY CLIMATE
OR CONDITIONS

RESILIENT OR
NO-UPKEEP

Used 1930 and again 1931 for **Championships**: GREAT BRITAIN, FRANCE, CANADA, GERMANY, ETC., **Davis Cup** Finals and Several Ties and 85% of Hard Court Tournaments (English).

OWING TO ENORMOUS NUMBER MADE, "EN-TOUT-CAS" COURTS ARE NOT ONLY SUPERIOR TO ALL OTHERS, BUT **LESS** COSTLY TO INSTALL.

"EN-TOUT-CAS" GARDENS ARE DISTINCTIVE

They combine the ideas of our best Garden Architects with the work of clever craftsmen.

Gardens have recently been made varying in price from £50 to £5,000.

The same care is taken with small layouts as with large.



A glimpse of an "E.T.C." Garden
at Lowesby Hall.

"EN-TOUT-CAS" also make Golf Courses, Bowling Greens Cricket and Football Grounds, Aerodromes; build Pavilions, Hangars, Garden and Greenhouses, Garden Furniture, Loose Boxes, Kennels, etc., etc.

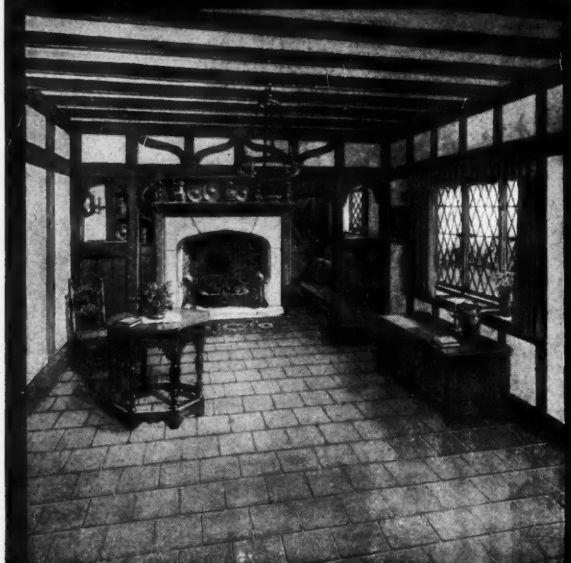
Agents for Tom Thumb Miniature Golf Courses.

Please send your enquiries to:

THE EN-TOUT-CAS CO. (SYSTON) LTD.
SYSTON, LEICESTER

LONDON OFFICE IN FORTNUM & MASON'S SPORTS DEPT.
182 PICCADILLY, W.1

TILO-LEUM



GIVES THE EFFECT OF AN
OLD-WORLD RED TILED FLOOR

A SQUARE YARD 7/9 OBTAINABLE ONLY FROM
LIBERTY & CO REGENT ST. LONDON, W.1

HAND-MADE FURNITURE



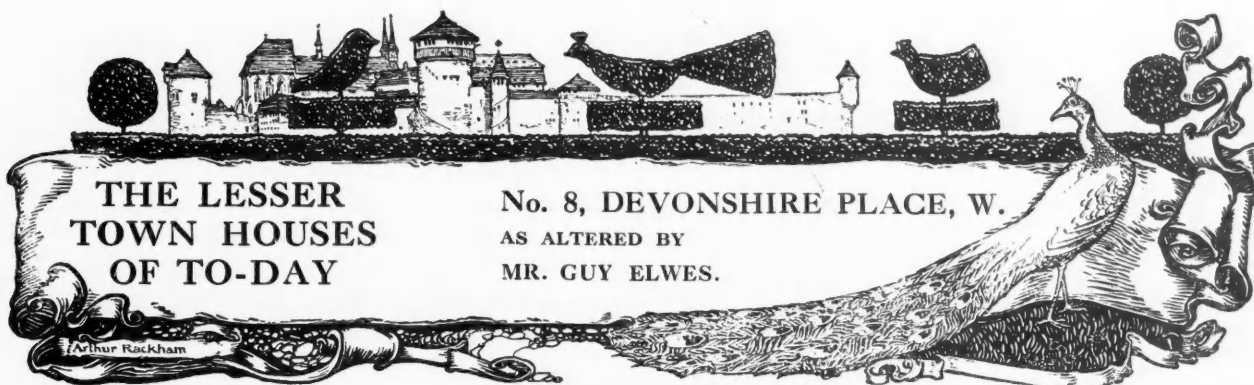
A 5 ft. 0 in. Finely Figured Mahogany Sideboard, with three useful cupboards and three drawers

Furniture such as Bartholomew & Fletcher produce stands in pleasing distinction to mass-production work. Beauty of design and superlative craftsmanship need cost you no more than machine-made mediocrity. Catalogue of hand-made Dining-room Furniture post free on application

BARTHOLOMEW & FLETCHER,

ESTABLISHED 1843

TOTTENHAM COURT ROAD, W.1.



WHAT a time of bricks and mortar the end of the eighteenth and beginning of the nineteenth centuries must have been. In London, acres of houses were then built, and there is a family likeness about them. They belong to one school of thought, inspired by the Adam brothers and persisting until the last flickering classicism of the 'thirties. Sober houses of a drunken age, they remain a heritage (albeit a difficult heritage) to the West End. Servants then lived in the basement and slept there, or in the attics, amid all sorts of inconvenience. That was the recognised order of things. There was no talk of labour-saving. Outside, the houses presented a tall, dignified face, ennobled with porticoes in the squares and grander streets. Often a shallow balcony runs along at first-floor level, displaying delicate wrought ironwork in the earlier examples, and coarser cast ironwork in the later ones. It is to be noted, too, that the windows are without hood or architrave, like some of the most modern of our own day. Within, the principal rooms were high, and had good cornices and mantelpieces. Then came the Victorians, especially the people of the 'eighties and 'nineties. Their "improvements" are still with us. They were glaringly evident in No. 8, Devonshire Place when Mr. Guy Elwes took the house for his own occupation a year or so ago. You must first conjure up a mental picture of the rooms decked with white enamel, with deep friezes of the period, windows embellished with stained glass of the bulbous kind, bad mantelpieces and depressing paint. Surely, even though the aspidistra be raised to a place of pride, the enthusiasts (or *poseurs*) will never be able to raise any enthusiasm for these deplorable achievements.

What Mr. Elwes has done with such rooms the accompanying illustrations can be left to speak for themselves. They lack, however, the colour which plays such a considerable part—mellow and quiet



CORNER OF MUSIC ROOM.



FIREPLACE END OF MUSIC ROOM.

in some rooms, brilliant and enlivening in others. Nothing has been attempted in the way of "period" decoration, yet the rooms have caught again the elegance of the time when the house was built, and added to this elegance are innumerable touches of individual fancy and good taste.

Let us step inside. The hall and staircase have yet to undergo a good deal of transformation. They need not therefore detain us, but in passing we may note that the stonework has been stripped, stained and wax polished a rich brown colour.

To the right, at the front, is the music room. This was dull indeed when taken in hand, but now has been wholly transformed. There has been very little in the way of structural alteration, other than the removal of excrescences. Paint and fabrics have wrought the change. The walls have been covered with canvas and painted with a series of pictures in panels by Miss Margot Gilbert (the daughter of Mr. Walter Gilbert, who has done the sculpturing at Liverpool



DINING-ROOM.

Cathedral). This decorative painting is in the Regency manner, and has a good deal of bright colour on a background which is mainly of a golden brown tone. The painted compositions are of landscape and figures, while on the end wall, over the fireplace, is an architectural composition with a house rather like that which Nash built at the top of Hay Hill. These panels are framed in by columns, pilasters and entablature, all painted, and they give a very gay appearance to the room. The ceiling has been covered with sheet tin, varnished to a coppery gold colour. The two windows of the room are hung with some charming velvet curtains of a deep rich pinky salmon colour, trimmed with green and yellow, their tops being finished with festooned pelmets. The floor is tight-covered with a stone-coloured carpet, and the furniture is mostly black and gold Regency, the modern easy chairs being covered with a shiny emerald green satin, trimmed with orange, red and yellow. There is an early Broadwood piano in one corner of the room, and another item of interest is a harp of the English Empire. The two photographs reproduced on the preceding page can show only the general forms. It is necessary, therefore, to envision the lively colour which gives the room its principal charm.

Adjoining, at the back of the house, is the dining-room. Here, again, a remarkable change has been effected. When taken in hand it had a deep frieze of a romping sort in Lincrusta, the large window at the end displayed stained glass of the pre-Walter Crane order, the ceiling panels had swirls of embossed paper, and the mantelpiece was painted white. The room has now gone back to the time of its birth. The offending decorations have been swept away, the mantelpiece and pillars have been marbled to dark green and cream, and the walls painted a Regency olive green. Curtains of a soft yellow material with a small blue stripe, trimmed with yellow satin, are hung across the end window, and the floor is of parquet with a large Persian rug covering the greater part of it. The lighting of the room is carried out entirely by picture lighting and candles on the tables. The pictures include one of Lord Lempster and Lady Sofia Farmor, by F. Hayman, painted in 1738; a youth in a red coat and embroidered grey waistcoat, by Sir Godfrey Kneller; and two views of Old Copped Hall, by George Lambert.

Ascending to the first floor, we come to the principal room of the house. This is the drawing-room, and here a very great deal of structural and decorative alteration has been carried out. The result is most successful. Originally there were two rectangular rooms, each with a fireplace. The dividing wall between them has been taken down, and the girders necessitated by this alteration have been hidden by lowering the whole ceiling 18ins. In a reconstruction of this kind it is usual to leave at least one of the fireplaces, owing to the difficulty of contriving another in a different position. But Mr. Elwes was not content with any such compromise. With considerable ingenuity and a good deal of both

both of the original fireplaces, and formed one in the centre of the long inner wall, using for the purpose a nice old eighteenth-century marble mantelpiece from an upstairs room. The door of the bigger room was removed and a large archway made, and a lobby was built into the room, opening on to the landing, while a screen of pillars and pilasters was thrown across the remainder of the L, thus making the room rectangular. Its main shape is now that of three cubes, the total length being about 48ft.



FIREPLACE IN DRAWING-ROOM.



Cheapest Electricity For The Home

"Ruston" Petrol, Paraffin, or Crude Oil Lighting Sets are supplying thousands of users throughout the world with dependable power at lowest possible cost.

We invite YOU to obtain direct from users evidence of economies effected by the use of "Ruston" Engines.

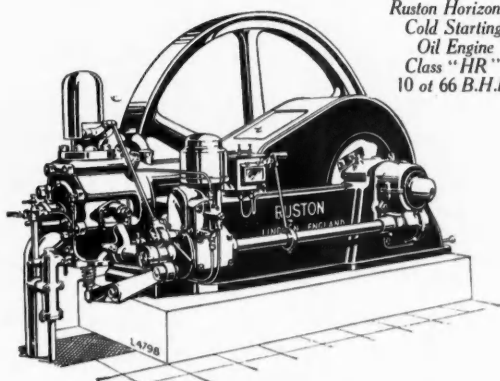
IT WILL COST YOU NOTHING

to know the price at which power can be developed for your requirements. ¶ May we send a qualified Engineer to report on a scheme to suit your requirements?

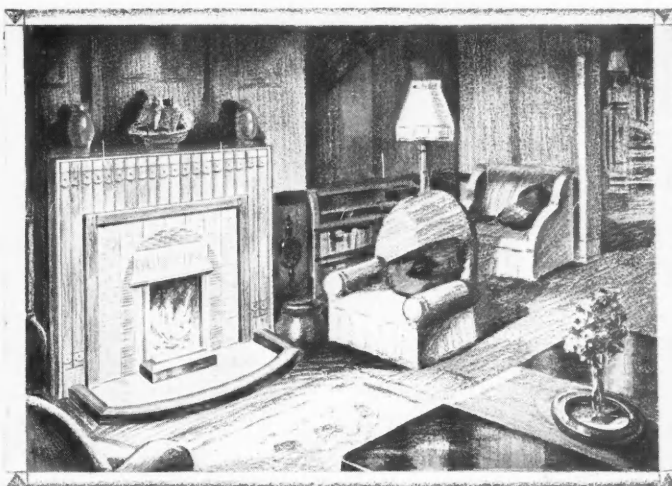
RUSTON OIL ENGINES
Generate Cheapest Electricity

Full Particulars from

Ruston & Hornsby Ltd.
Engineers—Lincoln



*Ruston Horizontal
Cold Starting
Oil Engine
Class "HR"
10 of 66 B.H.P.*



TO those who love beauty, 107 New Bond Street will prove an irresistible attraction. There in our new showrooms we have arranged a display of modern fireplaces in which the beauty lover will rejoice.

The modern room unless most carefully designed often lacks that restful touch which, after all is the first claim of any room. The experienced designer knows that a Froy Fireplace is all that is required to supply that touch.

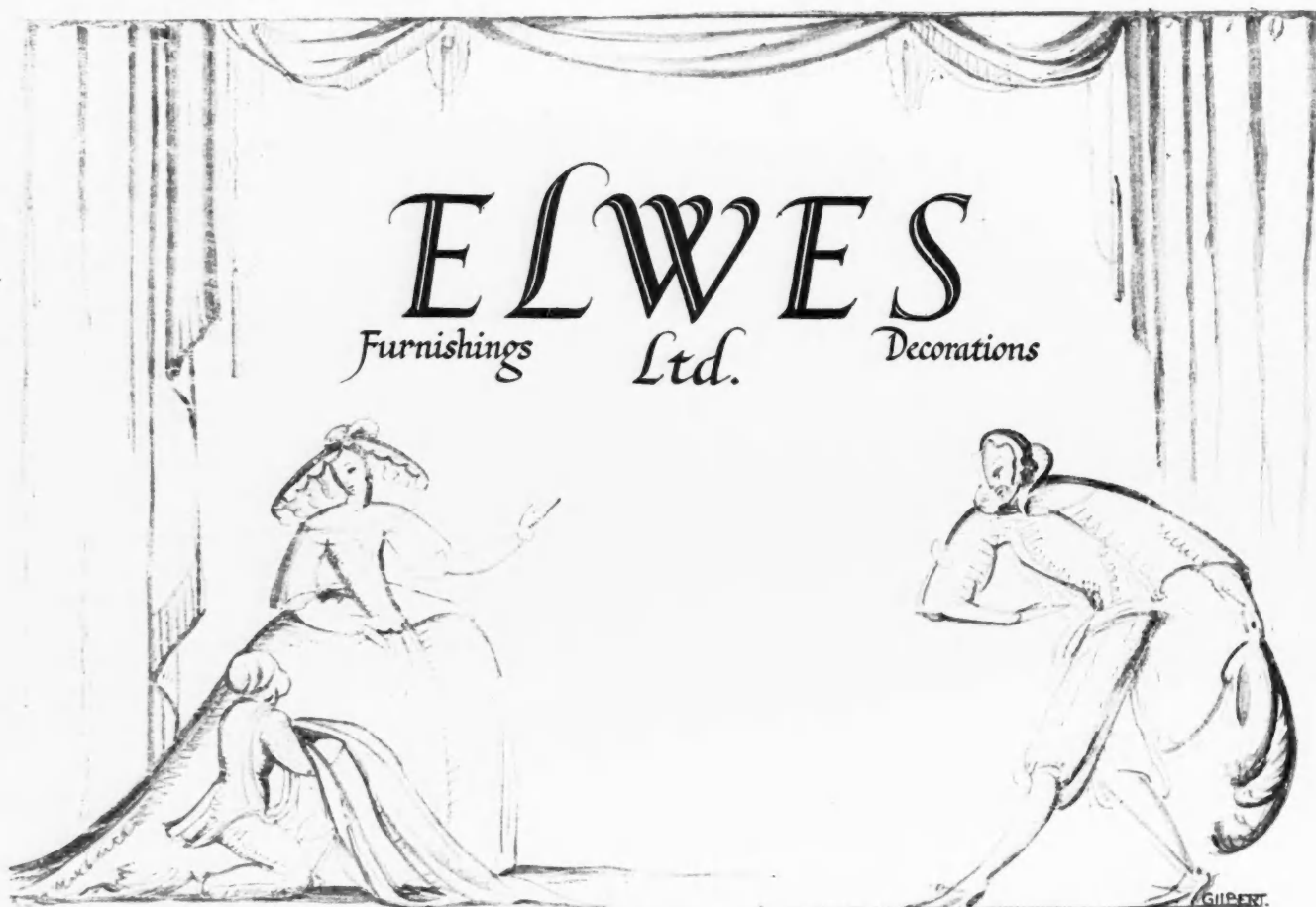
We extend to you a cordial invitation to pay us a visit either at Bond Street or Hammersmith.



W.N. FROY & SONS
LIMITED
107 NEW BOND STREET

Head Office: "BRUNSWICK WORKS," HAMMERSMITH, W. 6.
(Established 1850).

'Phones: Mayfair 3969 and Riverside 4101.

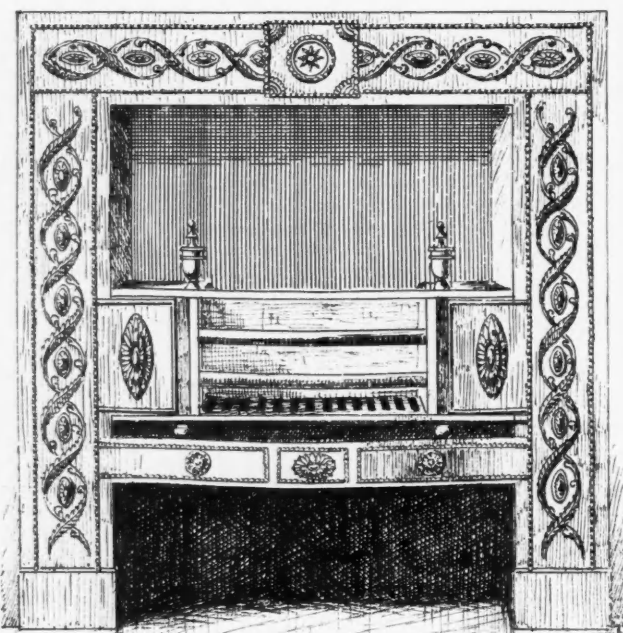


ELWES

Furnishings Ltd. Decorations

4 ALDFORD STREET, PARK LANE LONDON W.1

ELSLEY'S *Fire Places*



No. 459

THOMAS ELSLEY LTD.
THE PORTLAND METAL WORKS
28 & 30, GREAT TITCHFIELD STREET, LONDON, W.1

Telegrams: "ELSLEYS, WESDO, LONDON."

Telephone: MUSEUM 3442

CENTRAL HEATING

LIGHTING
WATER
SUPPLY



NECESSITIES of modern Life which require correct design and experience to obtain economy and efficiency.

Our experience of 35 years is at your service.

Tamplin & Makovski
—ENGINEERS—

LONDON
10, CHARING CROSS RD. W.C.2.
TEMPLE BAR 1326

REIGATE
BELL STREET
REIGATE 114/115



TWO VIEWS IN DRAWING-ROOM, LOOKING TOWARDS FRONT.

Bookcases have been formed on either side of the central fireplace, although that on the right is a dummy, as the new flue goes behind it. Similarly, on the opposite wall, what apparently is a bookcase is actually a door (occasionally used) with dummy bookbacks glued on to it. Symmetry and use have thus been correlated. The walls are painted with a composition of beer to a bleached wood tone. There is no actual imitation of wood, yet the effect is that of a wood surface of a golden brown tone. The ceiling is painted parchment colour, glossy. The curtains, of shot silk, match the walls exactly, and when they are drawn this gives continuity of colour all round the room. The pictures are mostly old Dutch ones, but at the entry to the room there is a modern painting of Mrs. Elwes by Mr. Simon Elwes, Mr. Guy Elwes' brother. The floor is polished parquet, and the furniture consists of various pieces, some in walnut, others painted cream and white and in black and gold lacquer. The upholstered furniture is covered with a very soft blue-green moiré material, and the cushions are of a soft pink and silver and yellow brocade. A very fine twelve-fold incised coromandel screen is set across one corner at the back of the room.

On the second floor is Mrs. Elwes' bedroom. This is a striking example of modern decoration inspired by past periods. Here, again, colour plays the chief part. The walls are covered with a specially made paper of a rich blue-green with an over-glazed black pattern—after Persian pottery—hung horizontally and waxed. The woodwork is painted to match. The ceiling is of highly polished sheet tin, and the floor is of a shiny black composition inlaid with lines of German silver. The bed has outside curtains of blue shot green silk, toning with the walls, while the inside curtains and window curtains are of cherry satin, and the bedspread is antique Oriental olive green satin. The

bed itself is gilded and has a modelled headboard, and there are gilded chains of wooden beads with two solid tassels, each containing a bed light. The doors and mantelpiece are faced with looking-glass, having silver and gold decoration superimposed, and there are some antique Chinese glass paintings on the walls. The furniture is only temporary; eventually it is to be almost entirely of glass. A portion of the room has been cut off and turned into a dressing-room, while in front is Mr. Elwes' bedroom—quite simple in treatment, with a Regency jaspé wallpaper, curtains of red and plum velvet, and mahogany furniture.

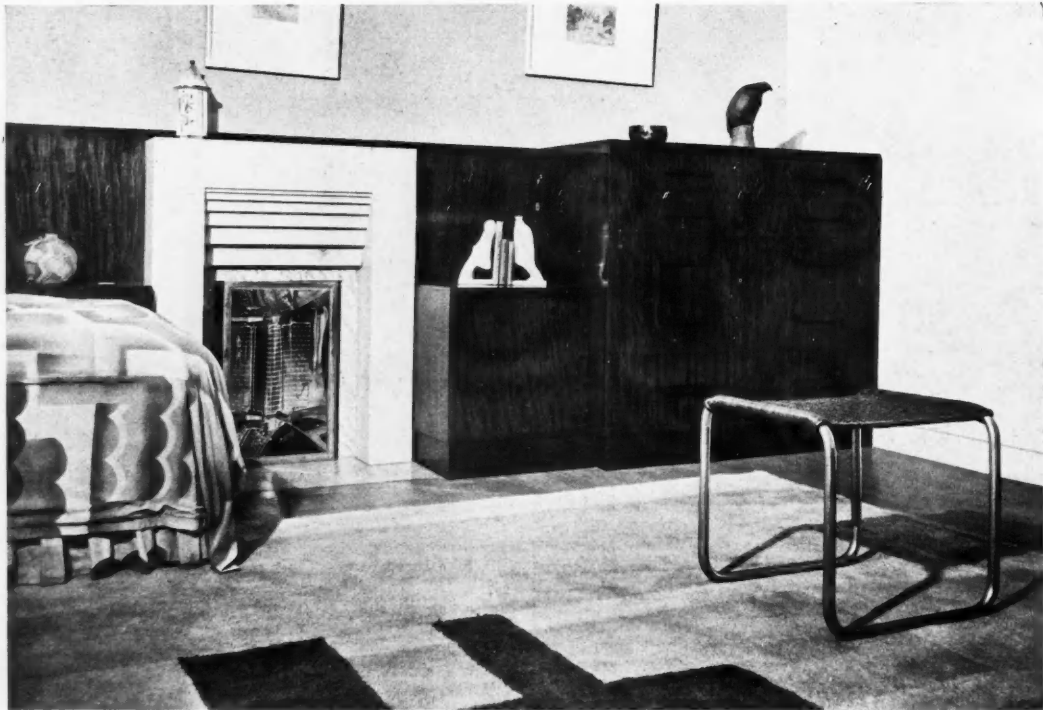
The service quarters have been remodelled, and good use made of a one-storey projection and the cellarage, so combined that there is now a self-contained flat for the butler and his wife. No. 8, Devonshire Place is thus a house wholly rehabilitated, and Mr. Elwes is to be congratulated on its decorative transformation.

RANDAL PHILLIPS.



PRINCIPAL BEDROOM.

MODERN FURNITURE & DECORATION



A MAN'S BEDROOM WITH BUILT-IN FURNITURE IN HONDURAS MAHOGANY.
S. Chermayeff.

A FEW short years have vastly altered the public attitude towards furniture of modern design. It has now taken its own place in the long succession of styles. The choice of a bedroom suite in French grey walnut, designed for modern needs in a modern flat, with cupboards and drawers apportioned to take modern clothes, excites no more surprise or comment than the selection of a mahogany bow-fronted chest of drawers and Chippendale-style toilet mirror or chairs. It is true there are people who feel the house to be too cold and bare without the carved ornament or floral designs in cretonne or silk to which they have been accustomed. Their houses are on the same lines as those of their forefathers, and they do not desire that decoration and furniture shall diverge far from the traditional forms which oak, walnut and mahogany have taken. On the other hand, there is the new generation whose lives are organised in a fashion very different from their parents'. A small flat and a country cottage have taken the place of a good-sized house with its troublesome servant problem. New materials and new woods, laminated board, chromium-plated metal, glass and enamelled surfaces, have been made use of in the construction of furniture that is more representative of the ideas and needs of modern life than the fine work of the craftsmen of old.

It has been said very truly that we may put together period rooms or buy period houses, but we cannot by any possibility lead period lives.

Modernity in the home no longer connotes eccentricity or a feverish search for novelty at all costs. The designer of to-day has recovered from that violent reaction from accepted models which marks the inception of a new style. He is inspired by the same ideas of comfort and convenience which produced the furniture and decorative accessories of the immediate past, but in a post-War world his appreciation of form is based on the stream-lines of a car or the lightness of an aeroplane's wings, not on the Greek temple which inspired a Georgian cabinet-maker to translate its columns into the fluted pilasters of bureau or bookcase.

The typical room of to-day's furnishing, instead of the mahogany or dark Jacobean oak which was the unquestioned

selection of yesterday, has, more often than not, some simple but well proportioned pieces of fine figure—individually far smaller than the sideboard or massive dinner table of yore, in deference to the reduced size of modern houses and purses. In company with these, perhaps, are chairs with lattice backs, very directly yet subtly treated, and of sound workmanship; or, in a country setting, there may be some of those ladder-back chairs with rush seats which are neither modern nor antique, but are perfectly adapted to the needs of succeeding generations. Armchairs of this type, but with legs a little shorter, are accompanied by those convenient book-tables which are a feature of modern sitting-rooms, where there is little space for the numerous pieces of furniture that used to be regarded as essential. These are far lower than the bookcases of old, having been adjusted to the height of sofas and armchairs.

The low seats of the two-seater have accustomed the modern young woman to feel at ease in a position other than that permitted by a Sheraton settee. Nearness to the floor characterises also the divan—a piece of furniture impossible to imagine in an



SIDEBOARD IN ENGLISH WALNUT.
Designed by Ambrose Heal (Heal and Son)



DECORATION & FURNITURE

ANTIQUE & MODERN

WHITE ALLOM

LONDON

MONTREAL

NEW YORK

FOOTS' ADJUSTABLE CHAIRS.

Real Relaxation!



The "Library Lounge."

Adjusted by the mere pressure of a button to an after-dinner position for a person whose digestion is not good.

The Ideal Chair for Reading or Resting

SIMPLY press a button and the back will decline, or automatically rise, to any position desired by the occupant. Release the button and the back is instantly locked.

The arms open outwards, affording easy access and exit.

The Leg Rest is adjustable to various inclinations. It can also be used as a footstool, and when not in use slides under the seat.

The upholstery is exceptionally soft and deep, with spring elastic edges, and supports the entire body in the highest degree of luxurious comfort.

Would not one of these chairs add considerably to the enjoyment of your relaxation and rest?

Catalogue C 14 of Adjustable Rest Chairs will be sent free on request.

Telephone, Museum 9747.

168, GREAT PORTLAND STREET, LONDON, W.1.

A Delightful Example of WORK IN HAMMERED IRON



Gateway at Hales Hall, Market Drayton.

PRODUCED BY
BAYLISS, JONES & BAYLISS, LTD.
WOLVERHAMPTON, & 139-141, CANNON ST., LONDON, E.C.4.

Beautiful Illustrated Catalogue Sent Free on Request.

HOPE'S HEATING & LIGHTING LTD.

SMETHWICK, BIRMINGHAM & 59 BERNERS ST. W.1



Hillcroft, Nr. Bromsgrove.

A recently converted installation

CONSIDER CONVERTING YOUR COAL-FIRED CENTRAL HEATING AND HOT WATER SUPPLY TO BURN OIL FUEL BY ALLOWING US TO INSTALL A HOPE QUIET MAY AUTOMATIC BURNER



MAHOGANY CUPBOARD WITH SINGLE SHELF FOR BOOKS ON TOP.

John Stark.



WRITING DESK IN WALNUT WITH DRAWER FRONTS IN CHERRY WOOD.

Gordon Russell, Ltd.

or eighteenth-century-style drawing-room. Beds have descended from their former high estate, and, instead of the accoutrements and draperies of the past, are either given the simplest of headboards or some wooden fixture which will house the bedside books and lamp or make a resting place for the early morning tea tray.

It is claimed for modern furniture not only that its designs spring from the functions it fulfils, and is aesthetically vigorous and alive — not imitative, but also that it promotes a new unity between architecture and furniture. Modern furniture is made for modern homes, and, above all, for modern manners. More than we realise, perhaps, the design of dress and furniture is largely dictated by manners and social habits. It may very well be argued that the less ceremonious manners of to-day dictate comfort rather than grandeur, and that is why high-backed, upright chairs and settees are not now favoured in rooms furnished for use and without regard to "period."

And when we turn to the decorative background of modern rooms we see a change of treatment which is hardly less striking than that exhibited by the furniture.

Though plenty of old furniture is to be seen in very modern settings, strangely enough it is uncommon to find the reverse; in fact, a metal-framed chair in a panelled Jacobean parlour would be almost shocking. But new wall treatments, such

as plastic paint, or doors and panels of chromium steel, may very well furnish the background for antique pieces without arousing the least feeling of incongruity.

Though most modern rooms are light in tone, the white paint which was the fetish of forty years ago is seldom seen to-day. Instead, walls and woodwork offer to the discerning a splendid field upon which to exercise a more cultivated colour-sense.

Wallpapers in dappled or subtly shaded tones of buff, yellow or grey are used with paint that is varied in a number of different ways. To achieve a pink room which will suggest, without proclaiming, the presence of this most difficult colour, plaster-work or panelling may be painted with an undercoat of vermillion and over that a coat of ivory white, allowing the under-painting to give a rosy hue. This may be intensified by "rubbing-down" the mouldings. Similarly, greys not so dead and lifeless as a flat grey paint may be obtained by stippling in two distinct shades.

We have long divided wall spaces horizontally, and coloured dado, walls and frieze in contrasting colours. Now comes a new school of thought, which, in perfectly logical manner, makes the change of colour vertical instead of horizontal. Walls that receive light directly from the windows may be entirely different in tone from those at right angles to



ENTRANCE HALL IN A LONDON HOUSE WITH PAINTED WALL DECORATION.

Basil Ionides.

them. Parti-coloured walls, though they may sound revolutionary, can be very happy in effect when skilfully done. A room with almond green woodwork and ceiling, and two of its walls of the same colour, has the other two in a medium shade of blue; and the effect is not nearly so queer as might be thought from the description. A large studio where very warm umber shades are used on the lightest walls, and very much paler tones of biscuit on the dark ones, has red lacquer woodwork and a background of gilded paper to shelves placed high on the walls for the display of Oriental china.

In every period mirror glass has had a place in interior decoration. The Victorians used it in immense pier glasses or huge doors where the plate was framed in light, varnished oak. Neither of these methods finds favour to-day. Instead, squares of glass, fixed to the wall with glass studs, are very effectively used, not only in the bathroom but also in small halls and lobbies, or to line a recess, in combination with a built-in illuminated glass cornice. Steel tiles on walls and ceilings are another practical and decorative device. With less reflective power than glass, they are of an agreeable shade of deep grey, not too uniform in colour. One of the characteristics of modern interior decoration which differentiates it sharply from that of the last century is

a liking for surfaces that are varied not by mechanical pattern but by the slighter, more irregular design that belongs to the grain of wood, the markings of marble, the sheen of a bird's feathers or the "accident" that inevitably occurs in all hand-made materials. This quality is not demanded in one position only or one type of material, but may be seen in almost all. Fabrics are diversified by an irregular weave like the slub repp or changeable taffetas that contrast with smooth satins and damask, or very definitely floral cretonnes of yore. Wallpapers blurred, chequered, marbled, faintly striped, imitating woven grass cloth and coarse canvas, have none of the smooth certainty of the satin-striped paper with its mechanically ruled contrasting stripes. Woodwork is grained to imitate pine, stippled or scumbled, with "wiped" mouldings or paint diversified in one way and another. Ceilings are mottled, shaded, coloured to match the walls, or in contrast with them. On the floor is composition that imitates various kinds of stone or marble, with a grain very definitely apparent. Hand-tufted carpets, pile carpets patterned in tone and tone effects, the natural inequalities of hair cord (which is not uniformly grey like felt)—all have the "texture" that is demanded to-day
R. F. B.

FASHIONS IN FURNISHING FABRICS

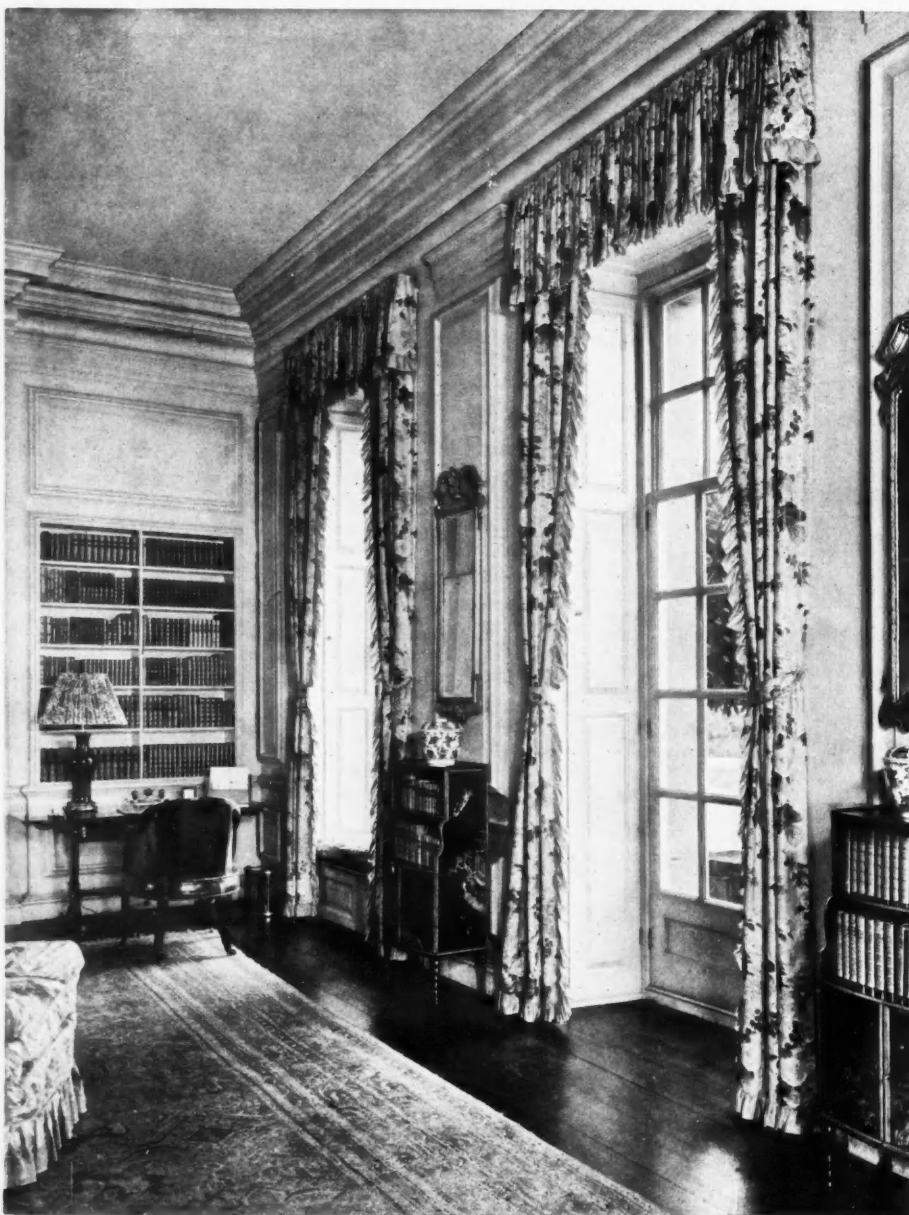
THE Persian Exhibition is an outstanding example of the spirit of an epoch translated into colour and design, and rendered by the loom instead of the paint-brush. The debt our native manufactures owe to Persia is incalculable, though not acknowledged even by the lip-service paid by the French, whose name for the finest and most brilliant

chintz still remains *toile de Perse*. The noble army of collectors, enthusiastic and knowledgeable on the subject of carpets and rugs, rarely enter other fields of textile art; and when in time they turn their attention towards the delightful examples of our own country—the glazed chintzes, for instance, in whose production England is conspicuous—they may find that there is very little left to collect, so insatiable is the appetite of America.

To cover or accompany old furniture, some knowledge of appropriate weaves and designs is essential if these are to play their rightful part in the decorative scheme, and nearly as necessary to success are the appropriate trimmings and ways of making. "Every time we paint a picture," says an artist, "we give ourselves away," and, in a lesser degree, the same remark applies even to such a simple thing as the making of a curtain or the covering of a chair. The choice of fabrics is so wide that, though the consolatory knowledge that practically everything conceivable exists may spur us on to find it, bewilderment is apt to overtake those whose ideas are founded on nothing very definite.

Colour is often the first consideration—rightly, perhaps—but should not be the only one. Scale of pattern and suitability of design, right making and trimming, all have their importance. By a slight diversity of weave, an uncommon binding or well proportioned valance, the simplest curtain will become a definitely decorative feature, bringing walls and furnishings into relation with each other, instead of being merely a useful hanging to keep out the draught.

In these days of plain walls, panelled, painted or simply distempred, we are apt to concentrate pattern on chair covers and curtains, but this counterchange must not be too obvious, or the method may tire. A room with walls of almond green and a carpet in a slightly deeper tone of the same colour may be given variety of tone by means of texture as well as pattern. Velvet curtains with their play of light and shade, quilted silk covers on the chairs, or some very definite woven pattern, all of the same colour, will make a restful room that need not have the least monotony.



WINDOW HANGINGS IN CHINTZ WITH PLEATED PELMETS,
IN THE LIBRARY AT TRENT PARK.

For more than a hundred years

HAMPTONS' HOME FURNISHINGS

have secured to their Customers value that has never been surpassed.

The contents of Hamptons' new book C.187 "INEXPENSIVE HOME FURNISHINGS" show, conclusively, that in Hamptons' Showrooms there is always to be found an ample selection of inexpensive furnishings of every description—lastful, substantially-made Furniture, decorative and dependable Carpets, Curtains, Furnishing Fabrics, etc., all of which exemplify the best value for money obtainable anywhere. SENT FREE.

You are invited to view the
Exhibition of entirely new

**SPECIMEN HOMES
and
TYPICAL ROOMS**

at Hamptons. These have just been completed, so they exemplify the latest phases of Interior Decoration and Furnishing. The room illustrated herewith shows a scheme in the Italian style.

Please send me a copy of Hamptons' new book C.187.

Address

SIGNED

Works and all Factories:
**QUEEN'S ROAD,
BATTERSEA, S.W.8**

Telegraphic Address:
"HAMITIC, LONDON."



Hamptons are always pleased to show, by sketches in colour, how any given room can be decorated and furnished to the best advantage. By thus seeing the effect as a whole of any suggested scheme, Hamptons' Customers are assured, in advance, that, when completed, their rooms will be to their entire satisfaction.

HAMPTONS
Decorators · Furnishers

PALL MALL EAST,
LONDON, S.W.1

'Phone:
GERRARD 0030

*Hamptons pay carriage to any
Railway Station in Great Britain*

The Inexpensiveness of
STORY'S

*always surprises those who
for the first time inspect
their wonderful selection of*

- *Cretonnes*
- *Damasks*
- *Brocades*
- *Repps, etc.*

FOR

**CURTAINS and
LOOSE COVERS**

Kensington High St. W.8



**"... the light is absolutely
and perfectly steady"**

"It is economical to run, always starts instantly, and the light is absolutely and perfectly steady," writes a Kohler owner from the Isle of Wight.

Kohler Automatic Electric Lighting Plants have won such enthusiastic praise from owners that we have collected some of the letters we have received into a booklet called "Told by the User."

In it, from owners themselves, you will learn of the unique features of the Kohler Plant — how it does not need large and costly storage batteries, how it can supply alternating and direct current at town voltage direct from dynamo to point of use. We would like to send you your free copy of "Told by the User." Ask us for it today.

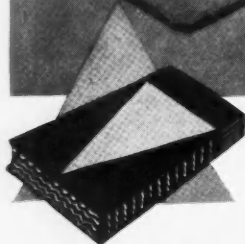
Kohler Company Limited, (Dept. L),
216, Great Portland Street, London, W.1.

KOHLER

**AUTOMATIC
ELECTRIC LIGHTING PLANT**



"I choose fabrics from The Pattern Books with the Point" says Maurice Adams, the London Interior Decorator who created this lovely room.



Whatever material you want, ask to see LISTER'S FURNISHING FABRICS in the Pattern Books with the Point.

A modern treatment with chair—walls and curtains in three new Decorative Fabrics (Fancy Weaves)

Every kind of furnishing fabric—specially selected by leading interior decorators—is contained in these distinctive Pattern Books. Examine them, and you have before you the choicest designs in period and modern styles, the most pleasing colour harmonies, and the certainty that the cloths are of longest wearing quality guaranteed by sound materials, fine dyes and careful finish.

Manufactured by:
LISTER & Co.
Ltd., Manningham
Mills, Bradford.

LISTER'S
FURNISHING FABRICS

Velvets, Velours,
Moquettes, Tapes-
tries, Damasks,
Caseiments,
Cretonnes, Fancy
Weaves.

Sumptuous furniture must have sumptuous fabrics, and these, as a rule, demand complicated fringes and trimmings. Furniture of the William and Mary period is a case in point. Its fringes, tassels and galons are essential features in the upholstery of winged chairs or settees covered in needlework or cut velvet.

As characteristic in their way are the smooth and brilliant weaves of English Regency or French Empire, with their geometrical patterns—those brilliantly coloured satins and brocades where grass green, Pompeian red or brilliant yellow is enhanced by threads of gold.

Furniture of modern design in a modern setting employs brocatelle, damask or artificial silk (which is our own contribution to the materials of upholstery) with a minimum of trimming. Sufficient is a simple piping in a contrasting colour, with "no frills." Even in design "no efflorescence" (as the schoolmaster commanded with regard to the boys' ties) is the rule.

With the pleasantly non-descript furnishing that follows more or less the traditions of the eighteenth century, there is no compulsion either of simplicity or elaboration, but ingenuity in the use of chintzes and cretonnes is well repaid by an added charm. A few pieces of Chinese Chippendale may be a reason for a Chinese pattern carried out in braid on the straight pelmets of the rose-coloured taffetas curtains. On the other hand, one or two pieces of marqueterie or a Louis XV mirror would form a connecting link with loose covers finished with tight ruches of silk, contrasting in colour with taffetas used on the chairs. According to the general lines of the furniture, the straight or turned legs of



EASY CHAIR WITH LOOSE COVER QUILTED AND PIPED, AND WITH BOX-PLEATED VALANCE HAVING A BORDER IN CONTRASTING MATERIAL.

settees or grandfather chairs, it may be desirable to use or omit frills or pleated valances. One is forced to admit that the valance is less popular than it was. Sometimes a perfectly straight piece of material piped to the chair cover takes its place, but there are comfortable chesterfields and easy chairs with loose covers of cretonne that owe some at least of their style to the trim box-pleated valances with which they are finished.

Curtains are subjects which might be more imaginatively treated than is always the case. Much of the charm of thin silk or chintz curtains is due to the light coming prettily through them. White taffetas lined with coral will make a rosy light, very becoming to a white panelled room. A rather sombre reproduction of an old chintz design in tones of brown on an écu ground may be made up with a lining of glazed chintz in Chinese yellow, and trimmed at the edges with very bright green. The edges of a pelmet can be cut to follow the outline of certain printed designs that form deep scallops, with silk tassels hung between each tab.

The delightful reproductions of sprigged patterns in old-time colours now to be found in chintz suggest innumerable charming combinations of curtain and lining. These may be equally well used for loose covers. Some that can be bought ready quilted are particularly attractive, recalling the cloaks and petticoats of quilted *Indiennes* worn by the women of the lower middle class in provincial France (now so eagerly collected). Old examples in good condition make counterpanes and *couvre-pieds* to-day. There was no shaping in these tremendously full cloaks and petticoats, so that when the gathers are cut they form a good-sized rectangle.

M. DANE.



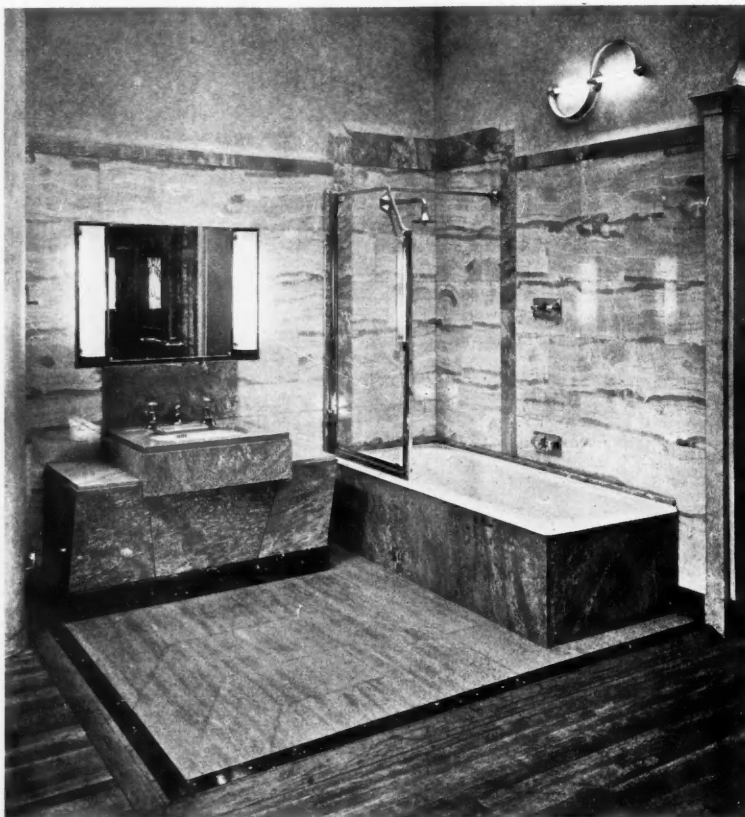
A BEDROOM SCHEME WITH THE SAME CHINTZ USED FOR WINDOW HANGINGS, DRESSING TABLE AND PENDANT SHADE.

CONCERNING THE BATHROOM

IN the matter of sanitation and bathroom equipment we in this country have a just pride in our achievements. We have, in fact, been pioneers and have led the way. Yet as regards installation it must be admitted that we have something to learn from American practice. We do not consider sufficiently the final effect from the commencement. The architect schemes bathrooms in convenient relation to the bedrooms, and on his plans we see the bath, lavatory basin and other items of equipment in suitable positions. But the plumber is overlooked. He is allowed, more often than not, to carry out his work as he likes. He cuts away for pipes and connects these up to the fittings, and when he has finished we see his unsightly supplies and wastes winding their sinuous way across the walls and along the skirtings. That spoils the appearance of the whole scheme. Pipes, of course, are essential, but they need not be seen. With proper scheming beforehand they can be kept out of sight, and still be accessible if need arises. This is a matter which is becoming increasingly important, in view of the introduction of modern baths built in between walls or having enclosing sides that go down to the floor. The adoption of the enclosed bath is due to the practical consideration of eliminating the collection of dust and dirt underneath, with the consequent difficulty of cleaning. But the bath thereby has also assumed a more architectural form, and so demands a studied setting which shall not be marred by trailing pipes. And in equal degree the same considerations apply to the lavatory basin, which, in the latest designs, is also assuming architectural shape. This is well evidenced in the new West End showrooms which Messrs. W. N. Froy and Sons have opened at 107, New Bond Street, where a remarkable series of up-to-date bathrooms, carried out in various manners to the architectural design of Messrs. Easton and Robertson, can be seen.

Never before, perhaps, has so much interest been taken in the design and equipment of the bathroom. Here, as nowhere else in the house, we can be wholly modern. There are no styles to conform to, no "periods" to trammel us. And we have new materials as well. Tile, faience and marble maintain their place, time-honoured and unexcelled, but also we have glass-like materials for lining the walls, special paints for less expensive treatments, and compressed cork and rubber for the floor. Built-in fittings are being increasingly favoured, with very good reason. They are trim and workman-like, and being flush with the wall face they give greater unity of effect. Some of the accessories, such as soap and sponge holders, are of faience, with draining lips, and nothing more cleanly or serviceable could be desired.

As regards taps, till recently the choice has been between



A BATHROOM OF MODERN DESIGN, ON ARCHITECTURAL LINES.
One of a series in the new West End showrooms of Messrs. W. N. Froy and Sons.

nickel-plated ones and those either white enamelled or having porcelain-enamelled jackets. The latter are certainly serviceable but rather clumsy-looking. But now chromium plating appears to be replacing both. Its particular merit is that it does not tarnish and so does away with cleaning, an occasional rub over with a cloth only being necessary. But, for lasting service, one must be sure that the chromium plating is well done.

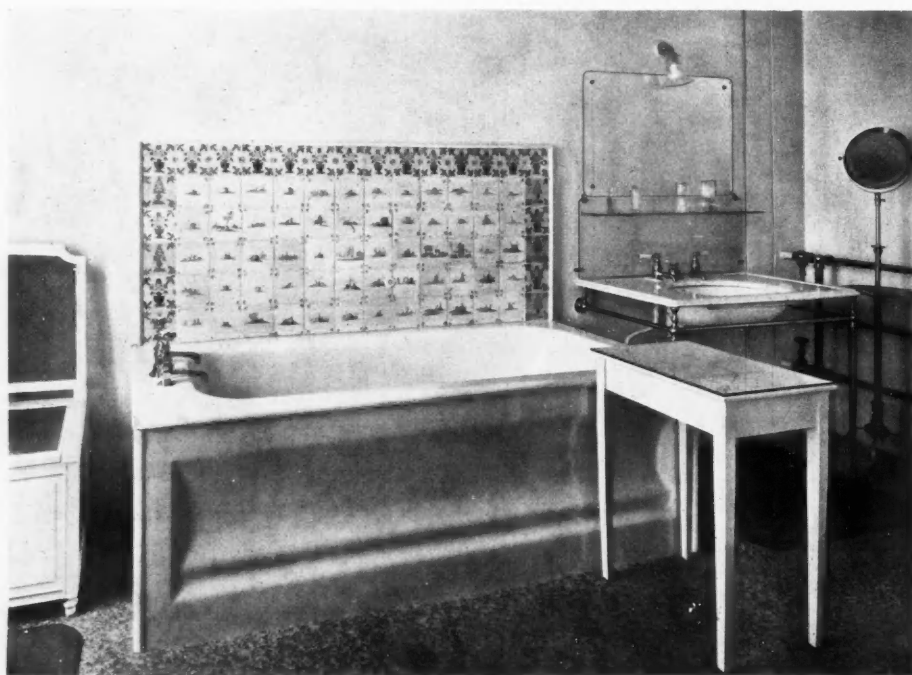
Colour is coming more and more into the bathroom scheme. The bath itself may have a coloured interior of porcelain enamel, in a tone of yellow, green, pink, mauve, or one can have a black bath, to be set off perhaps by vivid reds and other colours on walls, floor and ceiling. And, as part of the decorative scheme, curtains of brilliant American cloth, or rubberised fabric, can be effectively employed.

Not sufficient use, in the writer's opinion, is made of the shower compartment. There are, of course, baths having a shower and enclosing glass shield as a complete unit, but there is also the possibility of installing a shower in a small tile-lined space, either with a glass door or a rubber curtain at the front; and for those especially who like a shower this arrangement is admirable. These shower compartments can be made very attractive with a lighted ceiling or similar device.

As for the bathroom floor, tile and marble possess the attributes of permanence, and, with suitable rugs, are much favoured. Composition flooring, too, has its good points, and also there is much to be said in praise of compressed cork tiling.

Lighting fittings of modern design give opportunity for introducing some charming incidental features. Glass or other material that is unaffected by a steamy atmosphere is the usual choice, and, in addition to white or opalescent tones, all kinds of brilliant colour effects are made possible, in combination with metal.

ROBERT STANLEY.



A MODERN ENCLOSED BATH, WITH WALL PANEL OF DECORATED TILES.

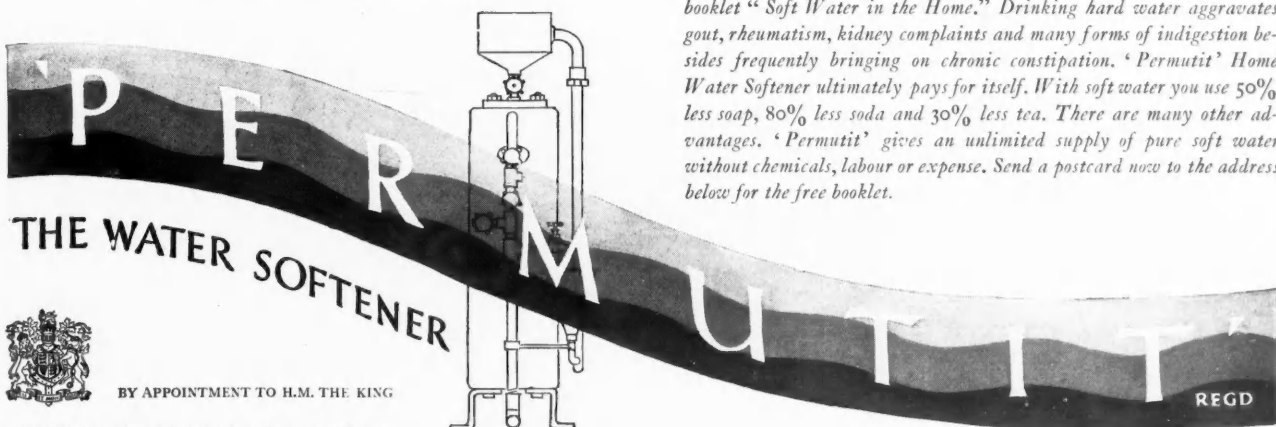
Oh! how this water has changed!



Yes—it was the master's idea. "Cook," he said one day (being a very friendly gentleman), "the doctor tells me my rheumatism is worse because of our hard water—how do *you* find it?" So the cook told him. It roughened her hands. It left a deposit in the hot water pipes, which was why the plumber was always there. It "furred" the kettle so that it took ages to boil. And what a quantity

of soap and soda they had to use! So they installed 'Permutit.' It bewitched that hard water. The soap and soda bill is half what it was. They use less tea. Baths are twice as refreshing. The mistress's silk stockings are washed without rubbing. And ever since the master had *this* water to drink his rheumatism hasn't given him half the trouble!

The master and mistress of every household will be interested in our free booklet "Soft Water in the Home." Drinking hard water aggravates gout, rheumatism, kidney complaints and many forms of indigestion besides frequently bringing on chronic constipation. 'Permutit' Home Water Softener ultimately pays for itself. With soft water you use 50% less soap, 80% less soda and 30% less tea. There are many other advantages. 'Permutit' gives an unlimited supply of pure soft water without chemicals, labour or expense. Send a postcard now to the address below for the free booklet.



BY APPOINTMENT TO H.M. THE KING

UNITED WATER SOFTENERS LIMITED. Dept. 55
ALDWYCH HOUSE, LONDON, W.C.2. Telegrams: AQUA-
DOLCE, ESTRAND, LONDON. Telephone: HOLBORN 3111

★ *Isn't the water hard in your district?*

Removed from **THE OLD
EMPIRE THEATRE**
LEICESTER SQUARE, LONDON, W.

*A LARGE quantity of Mahogany Joinery
in the "Empire Style," comprising
many Doors, Panels and other features. All
beautifully enriched in Gilt Ormolu motifs on
richly figured Mahogany.*

FOR SALE

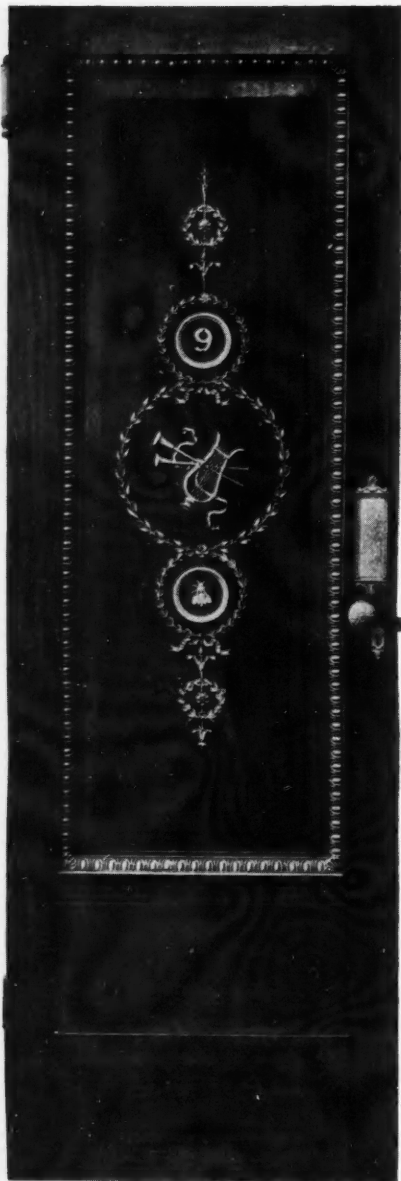


Photo of typical Door. Size 7½ in. high, 2ft. 7½ in. wide.

*Apply for full particulars and orders to view
to :*

HAMPTON & SONS
PALL MALL EAST, LONDON, S.W.1



BY APPOINTMENT.



BY APPOINTMENT.

OVER 100 ROOMS



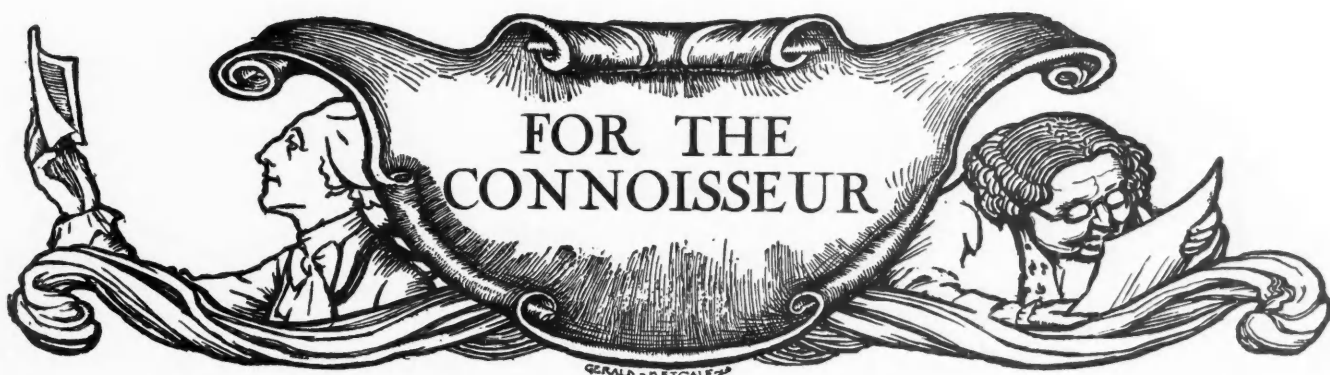
A rare old Chippendale Thuyawood
Secrétaire with drawers below
and pierced fret shelf over.

**GENUINE ANTIQUE
FURNITURE**

*An entirely new CATALOGUE will be issued in April or May next, in
3 volumes, with over 400 illustrations, price £1 10s. the set, or 10s. each part.*

M. HARRIS
AND SONS

44 to 52, NEW OXFORD ST., W.C.1



SCOTTISH PORTRAITURE

TO say that the collection of pictures gathered together at the Exhibition of Scottish Antiquities and Historic Treasures in the house of Mr. and Mrs. Robert Fleming, 27, Grosvenor Square, does not make primarily an æsthetic appeal is not to deny that many of the pictures have great artistic qualities. But the historical associations in this case form the paramount interest, bringing before us many of the chief actors in Scottish history, mirroring its national atmosphere, tragedy and romance.

The series commences early with a primitive portrait of James III attributed to an unknown Flemish painter. It will be remembered that there is a portrait of James III on the back of Hugo van der Goes's panel of the Holy Trinity, which was lent to the Flemish Exhibition in 1927 by H.M. the King, and that this portrait was clearly not by the hand of the great Fleming, but was probably added by a native Scottish painter, or perhaps by an inferior Flemish artist working in Scotland. In any case the present portrait seems to have the rather uncouth strength one might expect of a native fifteenth century painter rather than of a Fleming.

Next come no fewer than five alleged portraits of Mary, Queen of Scots. No subject in the whole realm of portraiture is more provocative; so many portraits of her exist, and yet so few represent any of the charm and beauty for which she was famous. It is a pleasant surprise, therefore, to find undeniable charm at least in two of the portraits now on view. The first, described as French school,

shows her as a young woman, and the second, lent by Mr. Lamplugh, is sufficiently closely allied to it to be unmistakably a portrait of the same person, and shows her, at the age of sixteen, but still full of childish mirth, a most fascinating little lady. The other portraits have less claim to recording a likeness. A conventional, rather decorative painting in which an effective pattern of black and white has been produced in the dress is

much coarser in general treatment than the National Gallery version. The other is a memorial portrait painted in the seventeenth century with the scene of the execution in the background. The air of mournful heaviness about it is a contrast indeed to the portraits of her youth!

Passing over the portraits of Darnley and Boswell, we come to Arabella Stuart. The two pictures of her illustrate in a striking manner the two types of portraiture existing in this country during the first years of the seventeenth century—flat decorative painting based on the native miniaturists, and an attempt at modelling more in accordance with Continental traditions. Though the first portrait, attributed to Van Somer, is not quite so romantic as the standing full-length at Hampton Court, it is closely related to it in the elaboration of the embroidered dress, and a fantastic effect is produced by the arrangement of little red bows almost like a halo round the head. Even the painter of the second portrait, though capable of dealing with the third dimension, could not refrain from lingering over the embroidery of apparently the same dress.



DR. ALEXANDER LINDSAY, BY SIR HENRY RAEBURN.



A JACOBITE LADY.



LADY HELEN DALRYMPLE.

The first definite personality in the Scottish school of painting, Jamesone, sometimes called the Scottish Van Dyck, is represented by a charming portrait of Mrs. Duff of Muldavit, but it is hardly fair to hang him so close to a remarkably beautiful Dobson, the portrait of James Ogilvy, second Earl of Airlie, one of the greatest artistic treasures in the Exhibition. This, like several other pictures, is included on account of the subject, not the artist, being Scotch.

The principal Scottish painter of the second half of the seventeenth century, Joseph Michael Wright, is represented by an interesting portrait of Robert, Earl of Ailsbury, which scarcely agrees with the statement made in the recent book on *English Painting in the Sixteenth and Seventeenth Century* that Wright in no case attempted to reproduce the temper and technique of Lely. This portrait is distinctly reminiscent of Lely both in pose and handling, despite the incompetent drawing.

The early eighteenth century pictures naturally centre round the Jacobite Rebellion. There is an excellent French

portrait of Charles Edward Stuart, a curious little picture of a Jacobite lady holding a flower, lent by Professor Borenus, and a picture of Jacobite prisoners in the Tower in 1745 by Hogarth.

That the conversation piece so intimately associated with the latter's name was also favoured by Scottish artists appears in the picture entitled "The Vicar of the Parish at the House of the Infant Squire," by Gawen Hamilton, not to be confused with the later Gavin Hamilton of archaeological celebrity. In the nineteenth century the conversation piece appears again in Patrick Nasmyth's "Ramsey Children," a picture which, for all its quaint charm, leaves one grateful that Nasmyth concentrated his efforts mainly on landscape painting.

Having pointed out some of the historical interests, we may now turn to the two real artists, Allan Ramsay and Sir Henry Raeburn. The greatest artistic revelation of the present Exhibition will certainly be the beauty of Ramsay's portraits. He need not fear comparison with either Reynolds or Gainsborough,



FLORA MACDONALD, BY ALLAN RAMSAY.



MRS. MUIRHEAD, BY RAEburn.

P. & D. Colnaghi & Co.

BY APPOINTMENT



ESTABLISHED 1760.

**Paintings, Drawings,
Engravings, Etchings,**

by the

OLD AND MODERN MASTERS
ALWAYS ON VIEW**EXHIBITION**
of
Modern Etchings
and
Drypoints
NOW OPEN**GALLERIES :****144, 145, 146, NEW BOND ST.,
London, W.1**Telegrams: "COLNAGHI, WESDO, LONDON." Telephone: MAYFAIR 6356 (3 lines).
Cables: "COLNAGHI, LONDON."**VICARS BROTHERS**

ESTABLISHED 1874.

**OIL PAINTING by ALLAN RAMSAY.**

Fully signed and dated 1750. Size of Canvas, 30 ins. x 25 ins.

This picture, which is in fine condition, depicts Ann, daughter of R. Craigie of Glendoig, Perthshire, Lord President Court of Session. She married John Craigie of Kilgraston.

**12, OLD BOND STREET,
LONDON, W.1****OLD
CHINESE PORCELAIN
AND
WORKS OF ART****H. R. HANCOCK****37, Bury Street, St. James's, S.W.1****EXHIBITION OF FINE OLD CHINESE
PORCELAIN NOW ON VIEW****KYRE PARK, WORCESTERSHIRE***Part dating from Saxon Times and rebuilt 1588 and 1753.***PERRY & PHILLIPS, LTD.**WILL SELL BY AUCTION ON THE PREMISES ON
WEDNESDAY, 25th FEBRUARY, 1931
the valuable and rare Interior**FIXTURES AND FITTINGS**in and about the premises previous to the demolition of part of the Mansion
that was added in 1753, including:4,000 sq. ft. OLD OAK FLOORING, 73 PANELLED OAK, MAHO-
GANY AND PINE DOORS, 30 FINE CARVED WOOD AND STONE
MANTELPIECES, 2,280 sq. ft. RARE OLD OAK PANELLING, including:
A Genuine Georgian Room complete. ORIGINAL ELIZABETHAN OAK
STAIRCASE, TWO PAIRS HANDSOME WROUGHT IRON GATES.
Unique Oak Stable Fittings; Old Lead Rain Water Pipes; also part of**THE FABRIC OF THE MANSION**
will be sold for demolition.
SALE TO COMMENCE AT 11 O'CLOCK.Catalogues (Price 1/- each) on application to E. T. Langford, Esq., F.S.I., Land
Agent, Arley, BEWDLEY; or the Auctioneers, 59, High Street, BRIDGNORTH**Start the
Spring
Gloriously****banish dinginess—
catch and multiply
each ray of sunshine**To successfully achieve the best results at moderate
outlay, it is advisable to consult experts when con-
sidering home decoration.To overcome all difficulties in planning decorative
work, the qualified staff of Druce of Baker Street is
prepared to extend to you the benefit of its experience.Please call upon us to submit suggestions, and to
estimate.

You will not incur any obligation.

**INTERIOR AND EXTERIOR DECORATION
BATHROOM EQUIPMENT
LIGHTING AND HEATING INSTALLATION
PANELLED ROOMS OF ALL PERIODS
ENRICHED CEILINGS · SCUMBLLED WALLS****DRUCE**
OF
BAKER STREET



BY APPOINTMENT
TO HIS MAJESTY THE KING



BY APPOINTMENT
TO HER MAJESTY THE QUEEN

Oil Painting. SIR HENRY RAEBURN, R.A. Canvas size $35\frac{1}{2} \times 27\frac{1}{2}$ inches.

"Mrs. Mackenzie of Seaforth."

From the Collection of Colonel Mackenzie Fraser of Castle Fraser, Scotland.

OLD PICTURES AND ENGRAVINGS


LEGGATT BROTHERS

30, ST. JAMES'S STREET, LONDON, S.W. 1

Telephone: Regent 0372.

Cable Address: "Leggabros, London."

F.W. PHILLIPS Ltd.
OF
HITCHIN



OLD WALNUT FURNITURE

R. A. SÉRAPHIN

CHINA AND FINE ART
RESTORER

OLD ENGLISH, CHINESE & CONTINENTAL CHINA
RESTORED, also Ivories, hard-stones and terra-cottas.
PRINTS CLEANED AND RESTORED.
ANTIQUES BOUGHT AND SOLD.

Licensed Valuer.

RESTORER TO THE PRINCIPAL COLLECTORS
AND DEALERS.

88, NEWMAN STREET
LONDON, W.1

Phone:
Museum 6502.

but is nearer to the latter in the ease and subtlety of his characterisation. He captures the fragrance and atmosphere of his sitters in a way Gainsborough alone can rival, though Ramsay's handling is much smoother and more precise. It is difficult to choose between the three female portraits, the unknown girl in a pink frock with blue ribbons lent by Lord Elphinstone, the indescribably fascinating portrait of Mrs. Young and the admirable Flora Macdonald. Full of vitality and spirit, it shows the woman of action in pose, handling and colour, while Mrs. Young, looking quietly out of the picture almost full face, is essentially a contemplative personality. It is more difficult to attribute the portraits of Lady W. Wemyss and Lady H. Dalrymple to Allan Ramsay when these three masterpieces show what he was capable of. Even Raeburn never combined so much vitality of expression with such beauty of handling as Ramsay at his best. The link between them, David Martin, is represented by a portrait of Mrs. Roger Hog, which shows no longer any trace of Ramsay's refinement, nor yet much anticipation of Raeburn's vigour, except in the heavier arrangement of pose.

Raeburn is admirably represented in all his styles and most characteristic types. The two portraits lent by Lady Steel Maitland (particularly the portrait of Lady Gibson) are luminous and delicate to a degree not often found in Raeburn's work. The "square brush" handling and strong light and shade more typical of Raeburn may be seen in the portrait of Mrs. Boswell and her child, though this also shows that Raeburn was no master of elegant posturing. The raised arm is not



THE VICAR OF THE PARISH AT THE HOUSE OF THE INFANT SQUIRE, BY GAWEN HAMILTON.

altogether successful, and the simple realism of pose in the Mr. and Mrs. Muirhead show him to better advantage. Though, upon occasion, Raeburn succeeded in capturing the charm of a female sitter, as in the Lady Gibson or the Miss Forbes in the National Gallery, he was at his best in portraits of men. The large full-length portrait of Dr. Alexander Lindsay, lent by Messrs. Knoedler, is admirable, restrained in colour, well spaced and splendidly characterised. The quality with which the dog is painted proved that it was no mere accessory.

The tradition of Raeburn lived on for a generation or so in the work of one or two portrait painters. Sir John Watson Gordon is seen as a not unworthy follower and an individual painter in the portrait of James Hogg, "the Ettrick Shepherd," lent by Mr. George Blackwood, the portrait having been preserved in Blackwood's office from the time when Hogg contributed to *Blackwood's Magazine*.

An entirely different note is struck by Wilkie's *genre* pictures, of which there is a representative collection. More interesting is the small portrait of the artist's father and mother, lent by the Prime Minister.

There is nothing distinctively Scottish in Patrick Nasmyth's landscape painting, nor is this surprising, since he lived mostly in England; but the work of the Rev. John Thomson of Duddingston certainly does show a touch of emotional romanticism which is in keeping with the spirit of Scottish literature.

The Exhibition does not attempt to represent Scottish painting after about 1850, but, so far as it goes, it is full of interest from many points of view, not the least being the fact that most of the pictures come from private collections and have never been exhibited before.

M. CHAMOT.



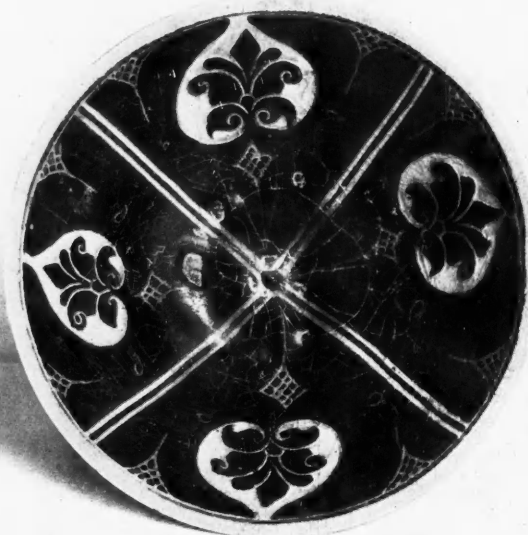
THE CHILDREN OF WILLIAM RAMSAY OF BARNTON, 1782. ALEXANDER NASMYTH.

POTTERY AT THE PERSIAN EXHIBITION

BY BERNARD RACKHAM.



1.—DISH PAINTED IN RED AND BROWN.
From Samarkand. Eighth to ninth century. Sir Ernest Debenham, Bt.



2.—BOWL, BLACK AND TURQUOISE.
Thirteenth century. Sir Ernest Debenham, Bt.

WHEN Persian art is spoken of it is likely that few people have any very clear idea of what is implied by the phrase, and even experts have not always been in agreement as to its precise connotation. What is true of Persian art in general is even more true of pottery, and less than half a century ago William de Morgan was still naming "Persian" a whole class of his designs for pottery of which the inspiration was not Persian at all, but Syrian; to confuse Sèvres and Meissen porcelain would hardly have implied a greater misunderstanding.

The Exhibition now being held at Burlington House gives an opportunity for removing misconceptions, nor is it likely that such a body of material for study will ever be brought together again. It is now possible as it never has been before to learn what Persian pottery really is. To define precisely the frontiers of this province of art has not been easy even for the specialists who have helped to choose the exhibits, but, in the main, it may be said that a just and adequate idea may be formed from a careful examination of the examples brought together. It is not, however, only to the expert that the Exhibition will be of value. The intrinsic qualities of Persian pottery are such that no long schooling in history or æsthetics is needful for its enjoyment, and the general public may be urged to go and see for themselves in the confidence that what they see will not fail to make its appeal.

An attentive examination will bring to light certain common characteristics which are in part the characteristics of Persian art as a whole. A comparison with Chinese pottery immediately suggests itself, and although again and again in the Persian wares we can recognise tokens of Chinese influence, we are aware also of a marked difference of general character. The Persians were hardly surpassed even by the Chinese in their sensitive appreciation of the essential qualities of their material, but they lacked almost entirely the spirit of enquiry which

has made the Chinese the world's masters in ceramic technique. By nature romantic and perhaps a little indolent, the Persians have rested content with a relatively limited range of technical resources, but with these simple means they have achieved results so satisfying that we do not ask for anything more accomplished. Through all the centuries of artistic mastery we find in their wares a consistent feeling for rhythmic line and harmony of colour; beauty rather than strength is the dominant note, but strength is by no means absent. It is significant that in the decoration we find such frequent employment of motives fertile in sweeping, gentle rhythms—the swaying branches of trees, the low pace or arching leap of animal limbs, flowers and the graceful folds of drapery. Violence and strain are avoided.

In the first room at Burlington House are examples of the early unglazed wares with geometrical ornament from excavations at Susa and elsewhere, but, though found in the soil of Persia, these are no more Persian than pottery from a neolithic barrow in the Sussex Downs is English. From the establishment of the Persian Empire under Cyrus no pottery of artistic significance seems to have been made until after the Islamic conquest in the seventh century. Firm ground for chronological classification is first afforded by the wares corresponding with those found on the site of Samarra, the short-lived capital of the Caliphate in Mesopotamia, founded in 836 A.D. and abandoned in 892. To this period belong the blue-and-white wares, with their strong tincture of Hellenism, in the second room, and closely akin to them are the earliest lustre-painted wares, the first exponents of a technique in which Persian potters were to celebrate some of

their chiefest triumphs. These two closely related types, with painting on a ground of fine white enamel, show the influence of Chinese porcelain, already an article of trade imported into western Asia. At the same time we find another kind of ware of which the characteristic is a red or buff body coated with a white "slip" and



3.—TWO GOBLETS AND DRUG VASE, PLAIN WHITE.
Twelfth century. M. Indjoudjian, M. Nazare-Aga, Dr. Max Ginsberg.



FINE WOOD CARVING

PLASTER WORK ELECTRIC FITTINGS

STRUCTURAL ALTERATIONS

INTERIOR DECORATIONS

FINE OLD OAK AND PINE PANELLED ROOMS

on view at

KEEBLE, LTD. FOUNDED 1668
Carlisle House, Carlisle Street,
Soho, London, W.1.



Stuart Crystal

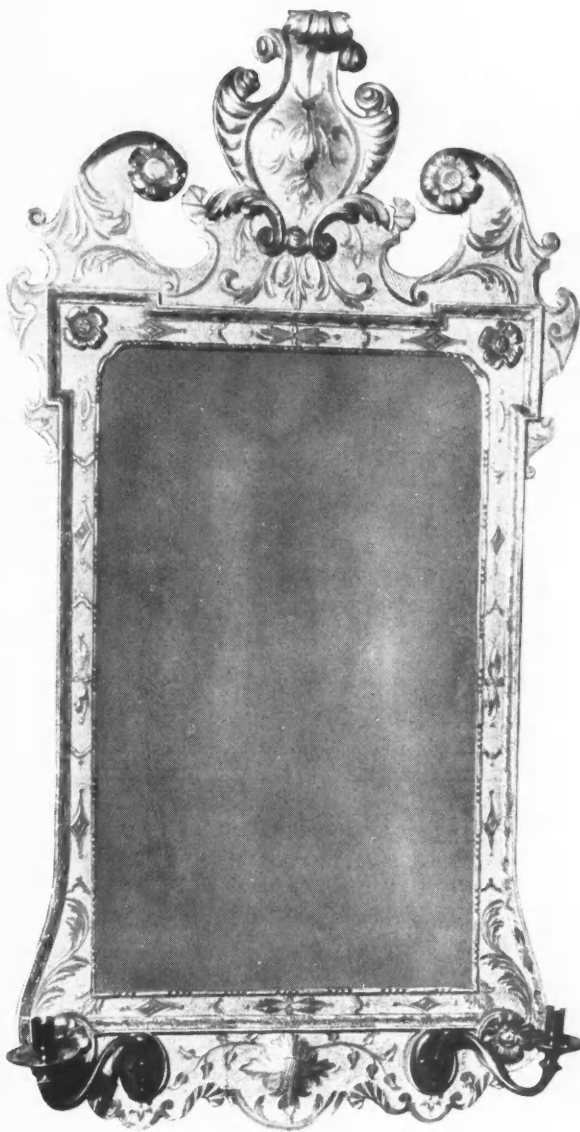
Stuart Crystal is the product of Stuart's of Stourbridge — makers of much of the old cut glass that is most highly prized to-day.

*English
Hand-made
Crystal*

Obtainable wherever beautiful glass is sold. The registered name "Stuart" is etched on every piece. For address of nearest retailer, write to Stuart & Sons Ltd., Stourbridge

KENT GALLERY

LTD.



One of a pair of gilt gesso mirrors with the original bevelled plates and the original sconces. Circa 1725
4' 4" high, 2' 3" wide.

44, CONDUIT STREET,
LONDON, W.1.

Kengalry, Piccy, London.

Gerrard 7296



By Appointment to H.M. the Queen.

AN EXHIBITION of CHINESE CERAMICS

TUESDAY, 17th FEBRUARY—SATURDAY, 7th MARCH

The Collection comprises some Rare Ying Ching Specimens
and interesting examples of Marked Ming Blue and White

JOHN SPARKS

LONDON: 128, Mount Street, W.1. CHINA: 103, Chao Tung Road, Shanghai

ANTIQUE & MODERN FURNITURE HIGH-CLASS SECOND-HAND

FOR IMMEDIATE DISPOSAL

THE ENTIRE VALUABLE CONTENTS OF SEVERAL NOTABLE MANSIONS, Town and Country Residences, Flats, etc., removed for convenience of Sale, including many important items from the following Collections: LANSDOWN HOUSE, The PRINCESS PALEY (Paley Palace), SIR FREDERICK CHARLES HOLIDAY (decd.), Mary Anna DUCHESS OF ABERCORN (decd.), The third EARL OF DURHAM (decd.).

THE MAGNIFICENT BEDROOM APPOINTMENTS comprise: 500 complete Suites in English Walnut, Finely Figured Mahogany, Cream, Green and Black Lacquer, Painted and Figured Satinwood, Fine Oak, ranging in price from £4 10s. to 250 Guineas per suite, many of which originally cost over double, including a special offer of 36 only Club Bedroom Suites in Solid Oak, with Bedsteads complete, £4 10s. set.

GENUINE ANTIQUE FOUR-POST BEDSTEADS, Tallboy and shaped front Chests, Sofa Tables, Corner and other Washstands, Toilet Mirrors, and numerous Dressing Tables, Bow-front Wardrobes, etc. Several Gentlemen's Fitted Wardrobes offered at £4 each.

5,000 CARPETS AND RUGS, including fine Persian, Turkey, Wilton, Axminster, Chinese, and Aubusson, including a large salvage stock now being offered at remarkable bargain prices. A quantity of fine Pile Carpet at 2s. 9d. per yard, together with a large number of Seamless Squares in various designs and colourings from 21s. each.

750 SETTEES AND LOUNGE EASY CHAIRS, some covered Morocco Leather, Tapestry, rich Silk, Hide, etc., removed from a large West End Club and Hotel. A large quantity covered Plain Art Repp, all being of excellent quality and in all cases equal to new. Small Lounge Easy Chairs offered at 21s. each, several in Real Hide, £3 3s. each. Large Club Lounge Chairs, £4 17s. 6d. to 12 Guineas. Well-made softly-sprung Chesterfield Settees, 3 Guineas, and a large quantity of Chesterfield Settees with Loose Pillow Backs and Seats, ranging from £7 15s. to 25 Guineas.

THE MAGNIFICENT DINING-ROOMS, LOUNGES, LIBRARIES AND HALLS comprise a wonderful collection of all periods, Early Tudor, Queen Anne, Chippendale, Hepplewhite, Adams, and Sheraton, in Oak, Mahogany, and Walnut. Complete Dining-room Suites, comprising Sideboard, Set of Chairs, and Dining Table, being offered for 10 Guineas set, whilst the more elaborate suites range from 25 Guineas to 300 Guineas. Many of these exquisite sets having cost over treble the price now asked to clear. Special attention is called to a quantity of Cottage Wheelback Chairs offered at 6s. 9d. each.

A LARGE NUMBER OF PIANOFORTES by eminent makers, ranging from 10 Guineas to 150 Guineas. Old English Chiming Grandfather and Bracket Clocks, important collection of Statuary, Pictures, Silver and Sheffield Plate, quantity of fine old Cut Glass, Bed and Table Linen, a large quantity of Office Furniture, including Iron Safes, Roll-top Desks, Pedestal Desks, Bookcases, etc. etc.

PHOTOGRAPHIC ILLUSTRATED CATALOGUE (C) POST FREE.

ON SALE DAILY, 9 TILL 7. ANY ITEM MAY BE PURCHASED SEPARATELY, CAN REMAIN WAREHOUSED FREE FOR TWELVE MONTHS, OR DELIVERED TO ANY PART. SETTLEMENT OF ACCOUNTS CAN BE ARRANGED TO SUIT CUSTOMERS' CONVENIENCE.

AT THE EXTENSIVE GALLERIES OF
THE FURNITURE & FINE ART DEPOSITORIES, LTD.

(By Royal Appointment to H.M. the King of Spain.)

PARK STREET, UPPER STREET, ISLINGTON, LONDON, N.1.

'Phone: North 3580.

Omnibuses Nos. 144A, 43A, 143A, 143S, 4A, 19 and 30 pass the door.

CAB FARES ALLOWED TO ALL CUSTOMERS.

WITHIN TEN MINUTES OF THE WEST END.

FERN

94, WIGMORE STREET, W.1. 'Phone: Welbeck 9456

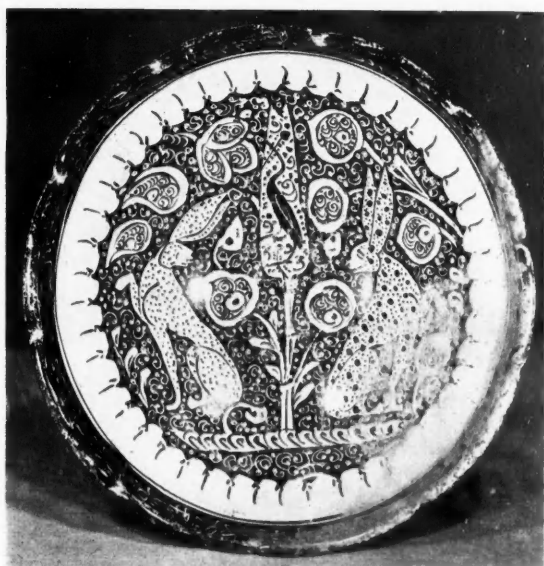
FOUR FLOORS OF
AUTHENTIC ANTIQUES and WORKS of ART



Elizabethan Gaming Table c. 1600, perfect condition.
Pair Jacobean oak panel Back Chairs c. 1670.

Unusual 18th century Gingerbread Mould fitted as electric wall bracket.

SPECIALISTS in DECORATION



4.—BOWL PAINTED IN COPPER LUSTRE.
Thirteenth century. Dame Alice Godman.



5.—BOWL WITH "MINIATURE" PAINTING.
Thirteenth century. Mr. Allan Balch.

finally covered with a transparent lead glaze; in these the decoration is effected either by painting or by scratching or cutting away the slip, so that the underlying dark body is exposed. Many of these lead-glazed wares are in the nature of somewhat crude peasant pottery, but sometimes they rise to unsurpassed heights of artistic splendour. Such are the wares of the Samanid period (ninth-tenth centuries) from Samarkand, with their masterly use of inscription often as the only element in their decoration, in red and brown clay pigments (Fig. 1); such also are the engraved wares with animal motives of which fine examples have been lent by M. Larcade and Mr. Oscar Raphael.

In the third room we come to a new type of earthenware belonging to the Seljuk period (twelfth century), with a white sandy body and a clear glaze. Here, again, the decoration is effected by engraving, the beautiful slightly translucent body being often allowed to speak for itself without further enrichment. Of this kind are the unrivalled series of beakers and bowls in the fourth room, chiefly contributed by collectors in Paris (Fig. 3). Sometimes the glaze is stained, lapis blue or turquoise or, less often, green or purple; in other pieces, again, these colours are used as pigments to pick out the engraved design against the white ground, as in the famous dish with an eagle from Berlin, and that with a group of dancers lent by Mr. George Eumorfopoulos. Technically akin to this group are the wares with a transparent turquoise blue glaze over decoration in black, either painted, as in a bowl with a dancing dervish, belonging to Mr. J. A. Barlow, or cut away through a black surface layer; a bowl of the latter type with palmettes, from Sir Ernest Debenham (Fig. 2), admirably illustrates the instinctive feeling of Persian potters for proportion in spacing a design.

In the thirteenth century the ancient royal city of Rhages seems to have been the centre of production of two related types, one in which lustre painting was revived (Fig. 4), and another



6.—HOOKAH BASE PAINTED IN WHITE AND BUFF
ON A BLUE GROUND.
Seventeenth Century. Mr. P. Ziegler.



7.—DISH PAINTED IN COLOURS. KUBATCHA TYPE.
Seventeenth century. Lieut.-Colonel R. H. R. Brocklebank.

(Fig. 5) in which overglaze enamel pigments and gilding were used in obvious imitation of the contemporary illuminations in books. In both, the repertory of motives is much the same; animals and human figures, alone or grouped in scenes from the chase or life at Court, are chiefly favoured. In the fourteenth century painting tended more and more to give place to decoration carved or moulded in relief; a good example is a noble dark blue drug vase, lent by Dame Alice Godman, in which we notice that the Persians kept undiminished their skill in enlisting Arabic script as the leading element in the design. The following centuries were an age of comparative sterility until the renaissance of Persian art came about under the native Safavid rulers, especially Shah Abbas the Great (1587-1628). There was then a splendid revival. Lustrated wares of an entirely new style appear; these are richly represented by specimens from the Godman collection. The importation of Chinese porcelain prompted the native potters to produce in imitation blue-and-white wares in which Chinese themes are translated into the romantic rhythms dear to the Persian temperament; specimens of this class have been contributed to the Exhibition chiefly from the unrivalled collection in the Victoria and Albert Museum. In the same workshops the old indigenous traditions were revived in colour-glazed earthenware with slip-painted reliefs (Fig. 6) or in designs cut through a coloured surface by the time-honoured method. A type of peculiar attractiveness is that of the polychrome wares with portrait heads and floral designs which, for a reason as yet unexplained, have been found especially in the district of Kubatcha in the Caucasus (Fig. 7). All these classes are well exemplified at Burlington House, and, though it has not been possible to find space there for pottery of later date, the Persians are still producing wares which prove that they have not entirely lost their sense for the beauty that can be evoked out of clay in the hands of the potter.



THE RECONSTRUCTED BLUEBIRD

CAPTAIN MALCOLM CAMPBELL is not only one of our most successful racing car drivers in every sphere, but he must be awarded the palm for persistency, as during the past ten years and more he has been either the successful holder or the contender for the world's land speed record.

He has held this coveted distinction no fewer than three times, and, incidentally, it may be pointed out that he has twice before held it on the car with which he made his recent successful attempt on Daytona Beach, Florida. True, the present Bluebird is a very different vehicle both in appearance and design from the original machine which first made its bow on Pendine sands in 1924. It is, however, built up on the same chassis, with an entirely new power unit and the adoption of new ideas in streamlining. That it has been found possible to reconstruct the car and not to have to build an entirely new one is a great tribute to the original design.

In 1924, with the original unsupercharged Napier engine, the car proved itself capable of over 180 m.p.h. on Pendine sands, and wrested the record from the late Mr. Parry Thomas. A short time later, with another Napier unsupercharged engine giving more power, it passed the 206 m.p.h. mark on Daytona Beach, Florida, and took the record from Sir Henry Segrave.

With the same engine, but slight alterations in the streamlining of the body, it failed later to reach the colossal speed of 231 m.p.h. set up by Sir Henry Segrave, but attained 224 m.p.h. on Verneuk Pan in South Africa, and still holds the five kilometres record at nearly 220 m.p.h.

The new Bluebird with which, on February 5th, Captain Campbell attained 245.736 m.p.h., has an entirely new engine and a new form of bodywork and arrangement of the driver's seat. It is known officially as the Napier Campbell, and is driven by a twelve-cylinder 1,400 h.p. Napier Lion supercharged type D engine, similar to those used in certain of the British Schneider Trophy planes.

A feature of the car is the special arrangement of the gear box and final drive.

The gear box is of the three-speed type, and the final drive is by bevel. This gear box propeller shaft and differential casing are, however, offset, so that the driver is seated beside and partly below them. This gives the whole car a slightly lop-sided appearance, the driver not being in the centre line of the bodywork. As is well known, the Napier engine

studied, and Watford magnetos and K.L.G. sparking plugs are used.

The clutch is of large diameter, and is kept in engagement by numerous clutch springs. Ferodo is the material used for the clutch friction surfaces.

The gear box is a separate unit and is of barrel shape. The gear-change lever is short and stiff and of the orthodox ball change type. The box itself is of the constant mesh type, and provides an indirect drive on all gears. This is rendered necessary by the fact that it is offset to the line of the engine crank shaft to allow for the low driving position.

The driver sits below and alongside the enclosed propeller shaft, so that the massive spherical joint and the heavy torque tube and differential casing are all offset.

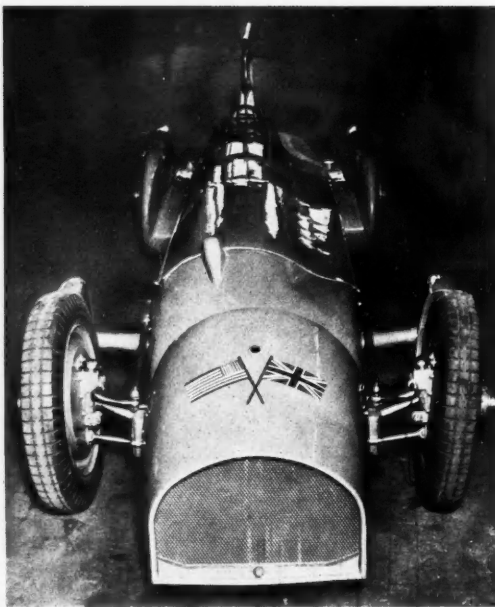
The steering gear is interesting, as it is duplicated right through. The boxes are of the Marles type. At the far end of the 4ft. long steering column is a bevel box which is bolted to short tubes, which, in turn, are connected to the two steering boxes. The drop arms protrude horizontally and are coupled to the steering arms on each stub axle by long drag links in two sections. In addition, a massive tie rod is used.

The chassis frame is of very rigid construction, and the steel used has been supplied by Vickers, Limited. The side members are 12ins. deep and are braced by tubular cross members which are machined from solid steel billets. Some of these cross members support the engine and gear box. The frame passes beneath the rear axle, but is upswept over the front axle.

Half-elliptic springs are used at both ends of the car, while the movement of the axle is governed by extra large Hartford shock absorbers.

In the fairing behind the driver's seat is a 25-gallon petrol tank which can be detached in a very short time.

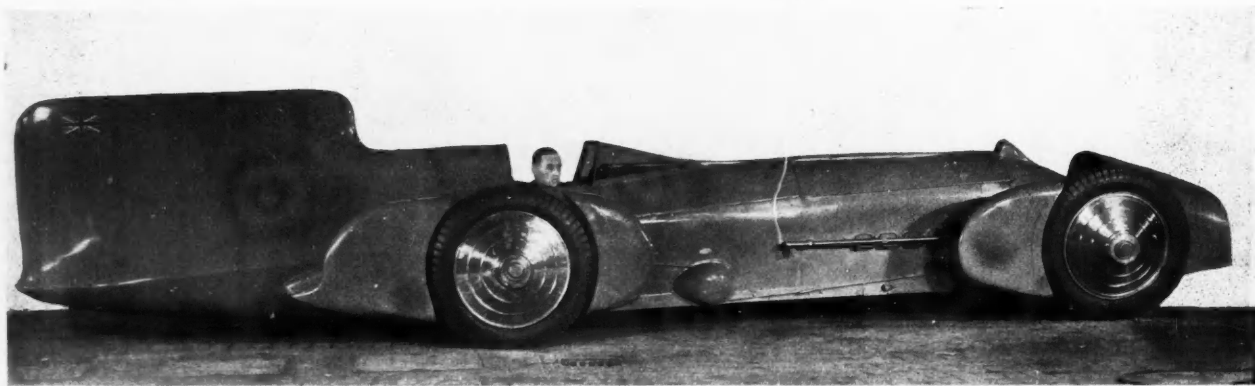
The brakes act on all the four wheels, and they are controlled by a Dewandre vacuum servo. They are operated through cables, and the front brakes are of Alford and Alder design. These act in drums 18ins. in diameter, and there is a special steel radius rod which is anchored to the



THE RECONSTRUCTED BLUEBIRD FROM THE FRONT.

has twelve cylinders arranged in three banks of four, the centre block being vertical and the other two being inclined at an angle on either side. The engine is remarkable for the fact that the bore is greater than the stroke, the former being 139.7mm. and the latter 130.17mm. This gives the engine a total capacity of 24,000 c.c., and it develops 1,450 b.h.p. at 3,600 r.p.m. The power to weight ratio is about three-quarter pounds per horse-power developed.

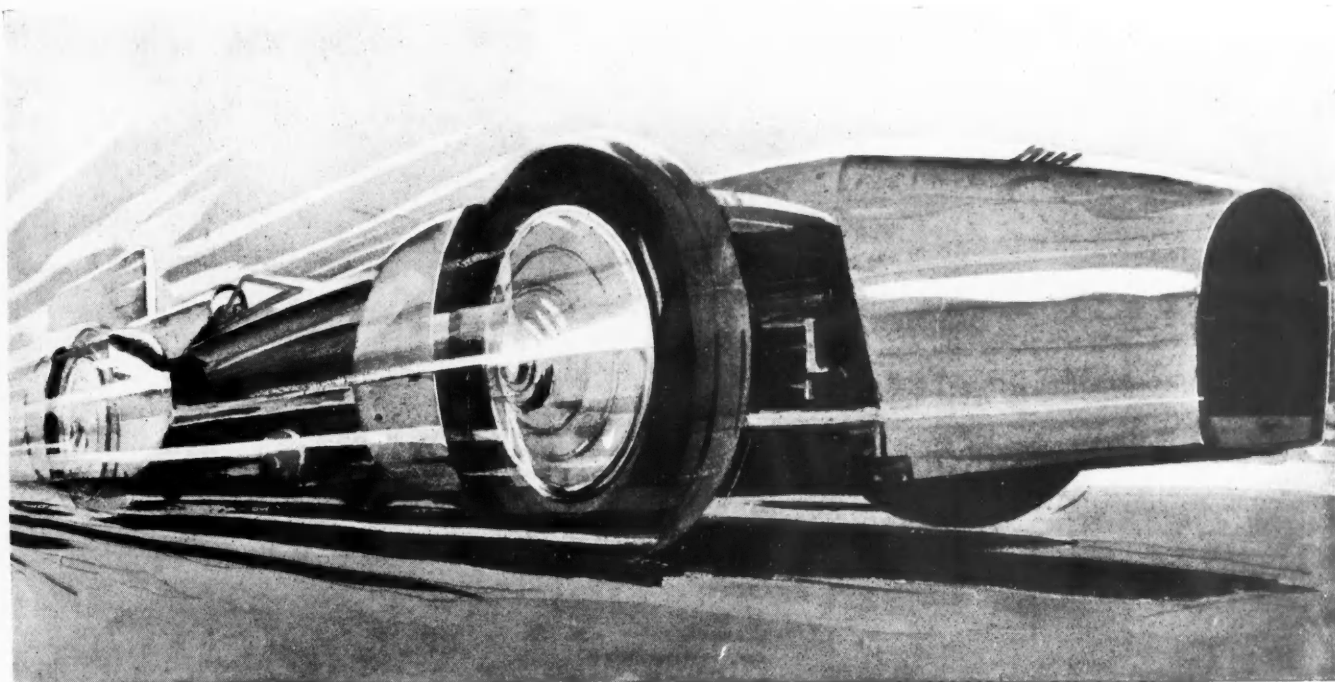
For an engine of this description the electrical equipment has to be carefully



THE BLUEBIRD ON WHICH CAPTAIN MALCOLM CAMPBELL ATTAINED A MEAN SPEED OF 245.736 M.P.H.



245 M.P.H.!



The Fastest Land Speed ever attained! Captain Malcolm Campbell has broken the World's Record! Of course, the NAPIER engine of his "Bluebird" was lubricated with CASTROL, the Product of an ALL-BRITISH Firm. No man has exceeded 200 m.p.h. on land without the aid of

WAKEFIELD
CASTROL
—the World's Fastest Oil on Land and Water

Fastest Speed ever attained by a Motorcycle (150 m.p.h.); Motor Boat (98 m.p.h.); Outboard Motor Boat (51 m.p.h.)

C. C. WAKEFIELD & CO. LTD., All-British Firm, Wakefield House, Cheapside, London, E.C.2

middle of the foremost chassis cross member to withstand the torque reaction of the front axle when the brakes are applied.

The bodywork is a masterpiece of design and construction. It is built by J. Gurney Nutting and Co., Limited, of Chelsea, who are well known constructors of sports and luxurious car bodies, including some for the Prince of Wales and Prince George.

The actual design of the new Bluebird bodywork was the result of extensive wind tunnel tests with Plasticine models. It incorporates more than 600 sq. ft. of sheet aluminium built over steel tubes.

The tail is also built on a substantial frame of steel tubing, and the top of the tail fin, which is fitted to obtain directional stability, is 5ft. from the ground.

A pyramid section Triplex glass wind screen is fitted, and this has a tiny ventilator in front, allowing a draught of air to pass on to the inside of the screen, which should be sufficient to counteract any suction which the screen might set up.

Another interesting feature is the fitting of a small revolution counter in a faired-off boss at the forward end of the body directly in the driver's line of vision. This is additional to the revolution counter on the instrument board in front of the driver, and can also be used as a sight for distant objects.

The body received no fewer than twenty-two coats of paint, in order that the cellulose surface might be as smooth as possible. The wheels are of the steel disc type, and are fitted with Ace discs to ensure that they will be properly stream-lined. The

petrol tank is made by the Galley Radiator Company; while the radiator, which is carried right in front and is slung separately, is made by the Serk Company. The instruments are supplied by Smith's, while the tyres are, of course, made by Dunlop.

Wakefield oil was used, and the petrol is Pratt's Ethyl.

The design and general assembly of the chassis have been carried out by Messrs. Thomson and Taylor (Brooklands), Ltd.; and Moseley "float on air" cushions are used to make the driver as comfortable as possible.

The car can be jacked up by inserting long screws in special threaded sleeves at each corner of the chassis frame. The over-all length of the car is 25ft. and the width 6ft., while the top of the driver's head is only 3ft. 3½ins. from the ground.

THE SUPERCHARGED TWO-LITRE LAGONDA

THE two-litre Lagonda has for some years taken its place among the classic cars of the world.

When it was first produced it created something of a sensation both to the technically minded motorist and to the ordinary layman. In the first place, the engine was of a unique type, combining the virtues and efficiency of a spherical combustion chamber with the ordinary advantages of accessibility and of reliability.

In performance, too, in its day it could hold its own and a bit more with any two-litre car produced. It was capable of speeds comfortably near the 80 m.p.h. mark, and soon proved itself in contests on road and track.

It is not surprising, therefore, that the firm have remained faithful to their original design, but in order to bring it up to date and to satisfy the modern desire for speed and still more speed, they have fitted a supercharger to the original two-litre engine.

Naturally, certain modifications have been carried out in the engine itself, and, in fact, everything has been stiffened up slightly to take the additional strain engendered by the increased power output. In addition, the back axle ratio has been raised so that higher speeds can be obtained without "over-revving" the engine.

To the layman the idea of a supercharger conjures up pictures of racing cars with coarse and intractable engines. In practice, however, the reverse is really the case, as under modern conditions it may be safely stated that an engine fitted with a supercharger is definitely more flexible, and will run slower than the same unit without one.

The reasons for this are obvious. In the first place, as the mixture is being forced into the cylinders and correct distribution is ensured, a considerably lower compression ratio can be employed, which makes for a sweeter engine. Secondly, the supercharger itself acts as a mixer for the carburetted fuel, and ensures that the gas reaching the cylinders is evenly mixed. Thirdly, the

supercharger itself when driven off the crank shaft at the opposite end to the fly-wheel, as in the case of the Lagonda, is a valuable vibration damper. I had an opportunity recently of thoroughly testing

The car that I had for test was one of the first of this type and has covered well over 40,000 miles with practically no attention. In addition, it had just completed a successful run on the London-

Exeter trial. It seemed, however, none the worse, being comparatively quiet and showing no signs of the hard treatment that it must have endured.

The design and mounting of the supercharger are particularly neat. It is driven off the front end of the crank shaft just behind the dynamo, and is mounted vertically. An S.U. carburettor is bolted direct to the side of the supercharger, and a long induction pipe ensures a well cooled mixture

before it reaches the cylinders. A safety blow back valve is fitted at one end of the induction pipe.

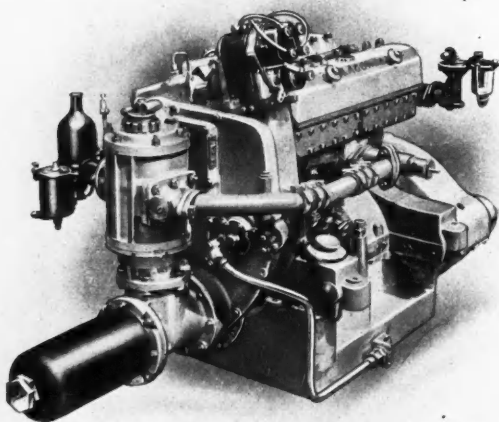
Incidentally, the action of this valve may at first be a little disconcerting to those unused to a supercharged car. When the engine is cold if the accelerator pedal is depressed too quickly a blow back will occur and for a fraction of a second the engine will cut right out, emitting a curious whining noise. This, of course, does not really matter in the least and does not take place if care is exercised or when the engine is fully warmed up. In the car I tested I think the performance would have been improved if the thermostat controlling the temperature of the water had been adjusted to allow the engine to run hotter, as it was inclined to keep too cool, especially for ordinary touring work in winter. In other respects the engine and chassis lay-out is similar to the already well known speed model two litre.

The engine is a four cylinder with a bore of 72mm. and a stroke of 120mm., giving it a cubic capacity of 1,954.32c.c. and an R.A.C. rating of 12.9 h.p. The design of the head is extremely interesting, as two overhead camshafts are used driven by a long chain, the plugs being mounted in the centre of the combustion chambers. By an ingenious design of ports, however, the cylinder head can be completely removed before decarbonising or



THE SUPERCHARGED SPEED MODEL TWO-LITRE LAGONDA.

one of these new supercharged two-litre Lagondas, and was able to compare it with the performance of the unsupercharged two litre with which I was thoroughly familiar. The supercharged engine is in every way superior to the former model. It is more flexible, pulls better at low speeds, has much more acceleration and a higher maximum. As an open tourer the car will do a genuine 90 m.p.h., but, what is more important, will reach a speed of 70 m.p.h. in 23secs. from a standing start going through the gear box.



THE ENGINE OF THE TWO-LITRE LAGONDA SHOWING THE SUPERCHARGER.

Another World Record

with NAPIER AERO ENGINE

On Land

Capt. Malcolm Campbell on 5th Feb., 1931, driving his NAPIER-Campbell "Bluebird," achieved a fresh world speed record for Great Britain when at Daytona he covered the measured mile at an average speed of
245.7 m.p.h.

In the Air

The Napier engine installed in Capt. Campbell's car is the same type as was fitted in the Gloster-Napier seaplane with which Flight.-Lieut. G. H. Stainforth set up a world air speed record of
336 m.p.h.

On Water

The World's speed record for single-engined motor boats and the Championship of the World were secured by the late Sir Henry Segrave, driving his Napier-engined "Miss England I."

NAPIER

D. NAPIER & SON, LTD.
ACTON, LONDON, W. 3

SUPER Ace DISCS

FOR ALL CARS

CAPTAIN MALCOLM CAMPBELL

used ACE SUPER DISCS on his
BLUE BIRD

when he attained the greatest speed ever recorded on land at
DAYTONA BEACH, Feb. 5th, 1931

245 M.P.H.

His cable reads: "Obtained World's Record.
Ace Discs behaved magnificently."

ACE SUPER DISCS have been specified for all important attempts in the past on the land speed record and their reliability has been consistent.

The above remarkable achievement still further demonstrates their superiority.

Fully illustrated catalogue of Ace Super Wheel Discs for all Wire and Artillery Wheels post free on request.

**CORNERCROFT LTD.,
ACE WORKS, COVENTRY.**

Cable:

Moseley air cushions afforded me great comfort to-day. CAMPBELL

Once more

MOSELEY
"FLOAT-ON-AIR"



PATENT REGD.
Pneumatic
Upholstery

helps in a World's Record

Float-on-Air has been used in all Records
Segrave 203 m.p.h. Record, March, 1927
Segrave 231 m.p.h. Record, March, 1929
Kaye Don attempt, April, 1930

M. Campbell, 245 m.p.h., Feb. 5, 1931

After his South African Record and the Dublin Grand Prix, Capt. Campbell complained of being badly bruised. He fitted the Blue Bird with "Float-on-Air" pneumatic upholstery, the best protection against shock and bruises known. All motorists, especially those who make long journeys, will find "Float-on-Air" saves them from headache, fatigue and stiffness.

Note: The Rubber interiors for a cushion 40 in. from side to side cost 27/6 (fitting extra). Converting the same size cushion from springs to "Float-on-Air" pneumatic, 59/6 complete.

Any Garage can undertake the work. Or write to makers for full information.

DAVID MOSELEY & SONS, LIMITED

Chapel Field Works, Ardwick, Manchester. Telephone: Ardwick 3341.

LONDON: 19/20, Holborn Viaduct, E.C.1. City 3277.

for other purposes. The magneto is driven off one of the camshafts and is placed right on top of the engine.

The crank shaft is of large diameter and is carried in five bearings. The performance of the engine is very smooth, and there is no trace of any vibration period up to 4,500 revolutions per minute, which is a safe maximum for this engine. The rest of the chassis details are of the usual Lagonda excellence. The gear lever is on the right of the driver, and gear changing is easy at all speeds. The car is, of course, extremely fast on second and third, and

possibly owing to the fact that the whole gear box is mounted on flexible pads there is remarkable freedom from gear noise.

The brakes are efficient and have that nice firm feeling which is essential on a car with the speed capability of the Lagonda. These brakes have been greatly improved through the fitting of buffers for the front springs, which prevent the leaves warping when the front brakes are full on. Adjustment is also easy.

Steering is an important feature on a car of this type, and a cam system has

been adopted. It is absolutely positive at all speeds, and gives the driver complete confidence in his ability to be able to hold the car on any surface and at any speed.

Suspension is ideal for a car of this kind. Naturally, it is rather rough at low speeds, but at high speeds the car sits on the road as if it was on rails, and corners without a suggestion of sway. Long semi-elliptic springs are used, and these are damped by shock absorbers at both front and rear.

The two-litre speed model open touring body is commendably comfortable for a body of this type. The right-hand side is cut away to allow for an easy position of the driver's arm, and there is a large amount of room in the rear seat. Complete all-weather equipment is provided, the side curtains being stowed in a neat locker behind the squab of the back seat.

Altogether the supercharged Lagonda is a most pleasant vehicle, not only for the driver with sporting instincts, but for all those who enjoy a real thoroughbred vehicle with surprising speed capabilities.

The chassis price of the supercharged model is £610, while with an open touring body it is £775. Fitted with a Weymann saloon body it is priced at £875.

A BRITISH WIN IN THE MONTE CARLO RALLY.

MR. D. M. HEALEY secured a magnificent win on his sports Invicta in the Monte Carlo Rally this year, and Mr. V. E. Leverett on his Riley secured the Riviera Cup for this country also. Both Mr. Healey and Mr. Leverett started from Stavanger in Norway, and, indeed, most of the British entrants may be said to have covered themselves with glory. Mr. J. Hobbs, on another Riley, finished fourth in the 1,100 c.c. class, and Mr. F. M. Montgomery and



A FORD SALOON STANDING IN FRONT OF CORFE CASTLE.

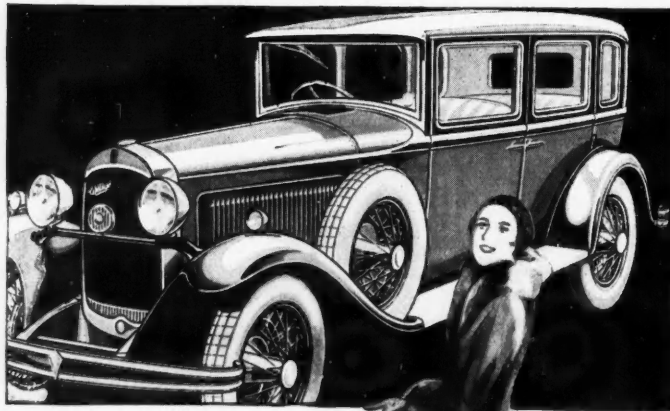
... what motoring has given to the world ...

WILLYS have given in this motor car ...

THE benefits that motoring has brought to the world in general the Willys Palatine brings to the motorist in particular.

It carries five persons in luxury—on deep, well padded upholstery of soft leather, with silken head cushions, parcel net, ash trays, etc. The economical six cylinder engine develops 52 h.p. though taxed at £16 only.

Brisk acceleration is balanced by self-energising internal-expanding four wheel brakes which multiply the pressure applied at the foot pedal. Triplex windscreen, and bumper bars front and rear are reassuring aids to safety in congested traffic ... The smart body lines with door panels extended to the running boards, the gleaming cellulose finish in Maroon, Blue, Cream or Black, distinguished by a line at the waist; chromium plating and wire wheels—available without extra cost—complete a car of unusual distinction. We will willingly arrange for you to see and drive the Palatine Six yourself at any time. May we send you full details now?



Willys
PALATINE SIX

15.7 h.p. 6-cyl coach-built
Saloon £259. Other Models :
Willys Knight 20 h.p. Sleeve
Valve Six Saloon £375.
15/40 h.p. Willys Whippet
Saloon £188.

WILLYS OVERLAND CROSSLEY LTD.

Works, Sales and Export, Heaton Chapel, Stockport. London Showrooms : 151/3 Great Portland St., W.1.



I have now had this car long enough to satisfy myself that it is far and away the best motor-car I have ever owned and I cannot speak highly enough of it.

I use it very considerably on the Continent where I drive it very fast and do not spare the car at all.

No car that I have owned has stood up to my severe work without giving considerable trouble after about 5,000 miles, but the 'Phantom II' seems to like it.

It really is a wonderful car, and I consider there is nothing on the road—except a pure and simple racing car—that can pass it; yet with all you do not appear to have sacrificed any of the wonderful Rolls-Royce qualities which have made your name so famous throughout the World. I refer, of course, to silence, smoothness, absence of vibration and general refinement throughout the chassis.

From C. R. Fairey Esq. Chairman and Managing Director of the
Fairey Aviation Co. Ltd

ROLLS-ROYCE LIMITED 14-15 CONDUIT STREET LONDON W1 TELEPHONE MAYFAIR 6040

ROLLS-ROYCE

THE BEST CAR IN THE WORLD



By Appointment to
His Majesty the King



By Appointment to
H.R.H. the Prince of Wales

HOOPER & Co.

(Coachbuilders, Ltd.)

AGENTS FOR ALL LEADING CARS
Motor-Body Builders and Coachbuilders.

By Appointment to:

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
H.R.H. THE PRINCE OF WALES.

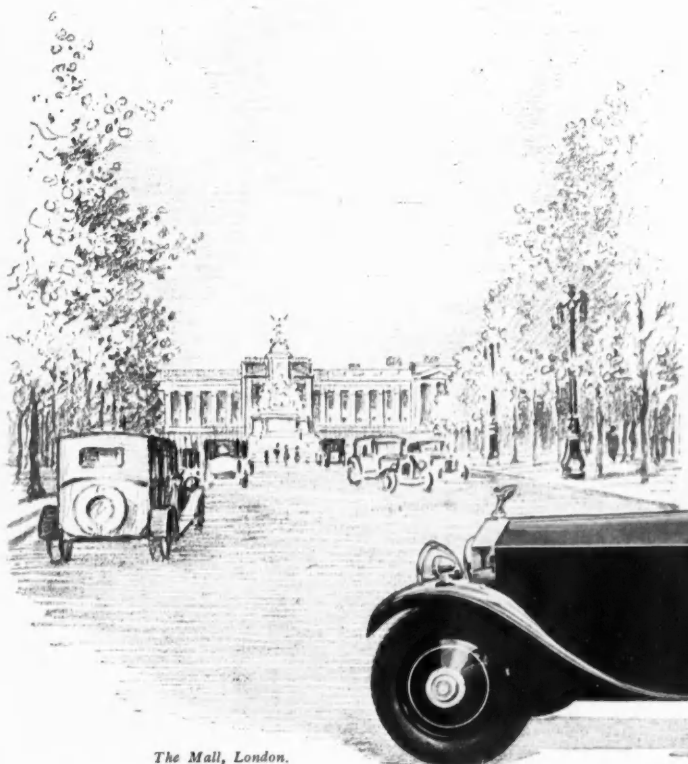
H.R.H. PRINCESS MARY.
Countess of Harewood.
H.R.H. THE DUKE OF CONNAUGHT

By Appointment to:

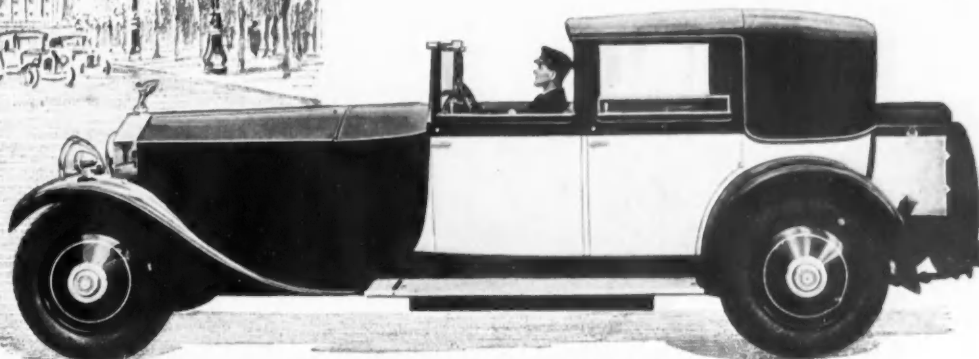
H.M. THE KING OF SPAIN.
H.M. THE KING OF SWEDEN.
H.I.M. THE EMPEROR OF JAPAN.

H.M. THE KING OF EGYPT.
H.I.M. THE SHAH OF PERSIA.

54, ST. JAMES'S STREET, PICCADILLY,
LONDON, S.W. 1



The Mall, London.



A HOOPER ROLLS-ROYCE

Mr. F. H. B. Samuelson both on M.G.'s, gained sixth and eighth places. Another car that did well from this country was Lord de Clifford's Lagonda, which gained fourth place among the larger cars. A certain amount of reflected glory for the British motor industry came from the French lady, Mme D. Jeanne, on a Rosengart, which is, of course, the French version of the Austin Seven, as she secured third place in the small car category.

This is the most satisfying performance as far as the manufacturers of cars in this country are concerned, as in the past it has been the habit for most Continental critics to maintain that British cars could not stand up to hard work on European roads. The successes in the Rally this year have definitely disproved this contention, as the Monte Carlo Rally is one of the severest tests of car stamina which has yet been devised.

Right up to the end the issue was in doubt, as all the cars from Stavanger

were running each other close, and it was only the acceleration and brake tests which gave the Invicta the prize from a Lagonda, a Bugatti and a Lorraine.

The British cars also did well in the comfort section, the Grand Prix d'Honneur going to Mr. S. C. H. Davies on his Armstrong Siddeley. Mr. F. H. B. Samuelson secured the originality prize with his M.G. Midget; while a Riley, an M.G. and a Triumph were placed one, two, three respectively in the open car 1,100 c.c. class. In the closed car 1,100 c.c. class two M.G. Midgets secured first and second places.

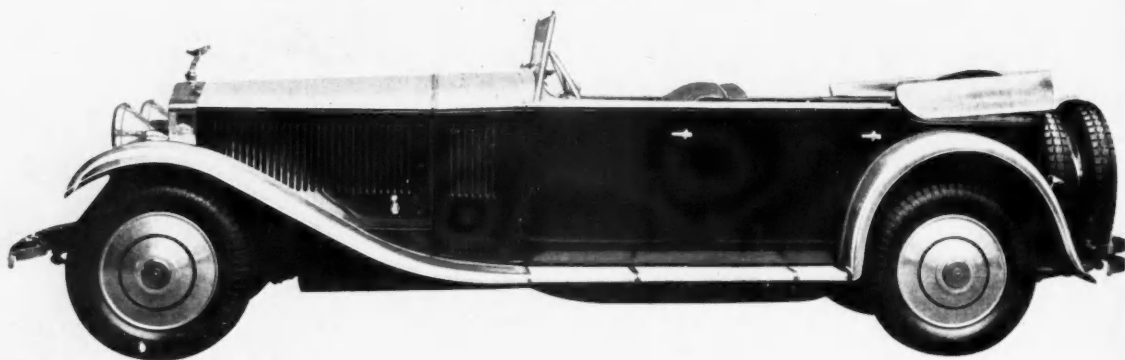
For cars over 1,100 c.c. Lord de Clifford won with his open Lagonda, and Mr. T. C. Mann, with an open Lagonda, was second. Mr. S. C. H. Davies, with the Armstrong Siddeley, was, of course, first in the unlimited closed cars, with Mr. A. H. Pass's Sunbeam second. Mr. S. Harris, on a Rolls-Royce, was third; and Mr. H. B. Browning, on a Sunbeam, fourth.

NEW MODELS AND PRICE REDUCTIONS.

IN view of the controversy which has taken place for many years in this country over the annual announcement of new models and prices as opposed to periodical announcements, it is interesting to note the latest move made by American car manufacturers.

The directors of the American National Automobile Chamber of Commerce have recommended that in the future the industry shall announce its new models, not at irregular intervals throughout the year, but in a body in November or December.

The Chamber gives as its reasons for this decision that, first of all, it believes that there will be a substantial decrease in the cost of "tooling up" for new models. In addition, it is believed that there will be little disorganisation of the spring and summer markets when selling is at its height.



A BARKER SPORTS TORPEDO BODY ON A PHANTOM II 40/50 H.P. ROLLS-ROYCE CHASSIS

Extraordinary value for money



says Capt. Malcolm Campbell
the world's land speed
record-breaker at Daytona . .

"My first impression when taking over the wheel of this car was that of quality, and I marvelled that it was possible to offer a car of this type at the modest figure of £280, complete. I have, in fact, no hesitation in stating that this car represents extraordinary value for money. The general appearance of the car is attractive, and there is nothing cheap about it—except the price." (Capt. Malcolm Campbell, Motoring Editor, The "Field.")

Vauxhall Sales Department, General Motors Limited, The Hyde, Hendon, London, N.W.9

Malcolm Campbell

VAUXHALL CADET £280

17 h.p.

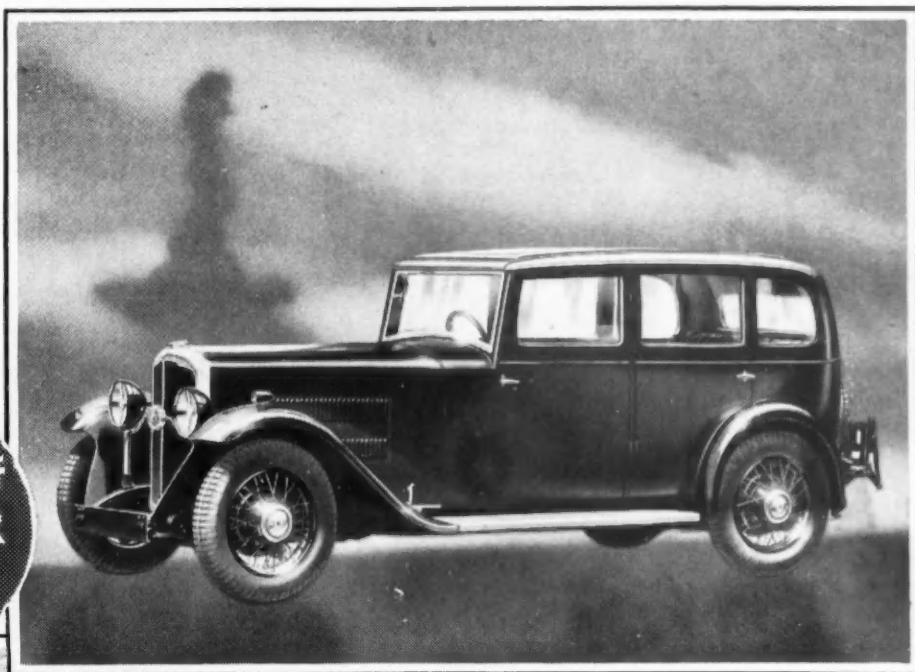
6 Cylinders



"I strongly recommend any reader who is thinking of buying a new car between the £250 and £300 mark to give the Vauxhall Cadet a thorough test," writes Capt. Malcolm Campbell.

A complete range on view at 174-182 Great Portland Street, London, W.1.

Which car from the four power Rover Range should a one-car family choose?



are you
a member of
**A 2 CAR
FAMILY**
?



HERE is the story of the Rover Family and, according to your needs, measured by power and purchase price, you can choose a model to meet your individual specification.

Chief in the list in numerical popularity is the Rover Family Ten, a fascinating car to drive with reserves of power that are amazing—sixty miles an hour is topped daily by hard-driving owners and trip averages of forty miles an hour a common occurrence. And yet the tax is only £10, the cost £189, and it is a full-sized family saloon of gracious lines with accommodation for four or five people.

The Rover Two Litre gives power in all its fine phases of flexibility to the impatient driver. Speed to 65 miles an hour, hill-climbing tenacity within the range of the twin top gear, driving ease of control, passenger comfort and carriage beauty that satisfy the most fastidious—and it costs only £298.

And then more power still in the Light Twenty for £358 and more accommodation in the Meteor for £398.

ROVER

The Rover Company Limited, Meteor Works, Coventry

Rover Family Ten from £189
Rover Two Litre from £298

Rover Light Twenty from £358
Rover Meteor from £398

Guaranteed by the maker for Two Years—supervised by the seller for Two Years

It is argued that in November and December, which are, in any case, months of declining sales, the slackening in demand that invariably precedes the announcement of new models will be less injurious to the trade than at other times of the year.

Automobile shows are expected to acquire greater importance, and steady employment will be assured to the workers during the winter months.

In the motor industry in this country there are two distinct schools of thought, one of which, undoubtedly in the majority,

believes in the annual announcement of new models and, to a lesser extent, fixed annual price alteration. The announcement of new models is made at or just before the Olympia Motor Show. The other school, which is supported by some very large firms, believes in holding to its models as long as possible and bringing in improvement bit by bit as they become necessary.

During the past few years there has been a tendency to announce new models and new prices in the early part of the year or in the spring.

In addition, though a battery may have sufficient current to work the lights if it is badly run down it will not supply sufficient current to give a good spark, and the engine's running will be faulty.

Most of the batteries now fitted are of the lead acid type, and one of the advantages of this type is that the state of charge of the battery can be ascertained by the variation of the specific gravity of the electrolyte.

This variation is due to the fact that, as the discharge takes place, the acid is transferred from the electrolyte to the plates, thereby reducing the acid content of the electrolyte. In the reverse direction, when the cell is charged the opposite action ensues, and the acid is transferred from the plates to the electrolyte, thereby strengthening its acid content.

To test the strength of an acid, an instrument known as a hydrometer should be used. This consists of a float, partially immersed in the liquid, and naturally the amount of immersion will vary with the specific gravity of the liquid in which it is floating. In the ordinary hydrometer the upper part of the float is marked so as to give a direct reading of the specific gravity at the surface of the liquid. The most convenient form of hydrometer for use with small batteries has a rubber bulb at one end which sucks the acid up into the glass chamber in which the float is suspended.

As the cell is charged the specific gravity rises, and though this rise tends to lag slightly behind the proportional value until the cell commences to gas, it can nevertheless be taken as being approximately proportional to the amount of charge. It should also be remembered that when the whole of the acid has been transferred from the plates to the liquid by charging, the specific gravity remains constant, and this can be used as a valuable indicator that the cell is fully charged.

THE CARE OF BATTERIES

THE battery of the modern motor car is now one of the most vital accessories, and it therefore pays to give it periodical attention to save trouble.

In the really early days of motoring, once electrical ignition had come in, coil ignition was practically universal until it was displaced by the magneto. The motor car of that day, however, was so prone to trouble of various sorts that battery faults were almost unnoticed amid the crowd of failures which occurred in other parts. In a short time, however, the battery was completely displaced for ignition purposes by the magneto, and as electric lights were not used and there were no starting motors, batteries for cars were practically non-existent.

In a few of the largest and most luxurious cars, battery ignition of the old trembler type was retained merely as an auxiliary to be used either with or in the case of the failure of the magneto ignition.

It was only since the War that coil ignition began to be studied once more by car designers, and was adopted by a large number. It was doubtful whether battery ignition itself would have made much

headway against the magneto if it had not been for the introduction of electric lighting and starting. For operating the lights and the starter which were soon fitted to all cars, it was necessary to carry a battery of large capacity in any case, and designers therefore turned their attention to obtaining the current for firing the charge in the cylinders from this source, and dispensing with the magneto altogether. This movement is making steady headway and every year more cars are fitted with battery ignition. In the case of the more expensive cars dual ignition, combining both magneto and battery, is still used in a number of cases.

The advent of battery ignition makes it all the more important for an owner or driver to maintain his battery in good condition. When the electric accumulator was only used for lighting and starting purposes in the event of failure it was always possible to get home, as the engine could be started on the handle and temporary oil lamp used. With coil ignition, however, in the event of the failure of the battery there was nothing to be done except fitting a new battery.

The **STAR** *Comet*

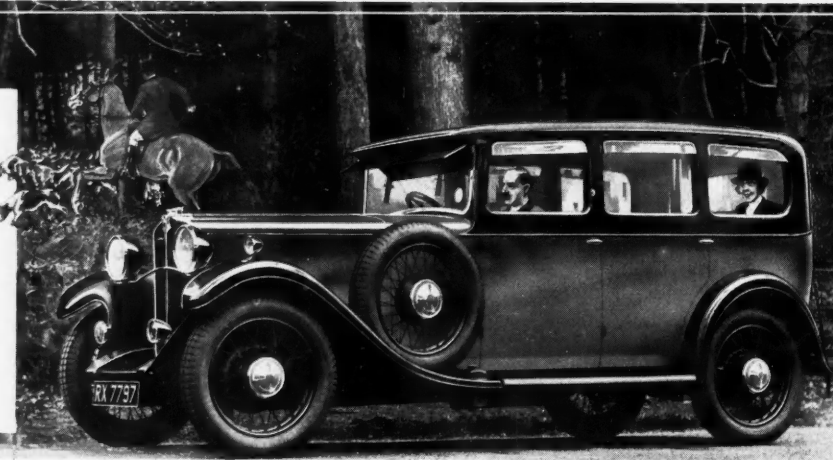
The most completely
equipped cars on the road

Hydraulic Jacking System (Smith's). Patent signalling window. Silent third-speed gear box. Reserve petrol supply. Concealed tables. Sliding roof. Window louvres. Four-wheel (Bendix Perrot) brakes. Luvax hydraulic shock absorbers. Automatic thermostatic radiator shutters (Smith's). High pressure engine lubrication. One-shot chassis lubrication. Fog visor and fog light. Spring steering wheel and finger-tip control. Rear stop light and reversing light, and many other features.

PRICE £495 ALL COMET MODELS

THE STAR MOTOR CO., LTD.
27, ALBEMARLE STREET, PICCADILLY, W.1
WORKS AT BUSHBURY, WOLVERHAMPTON.
(ASSOCIATED WITH GUY MOTORS, LTD.)

TWO YEARS GUARANTEE - TWO YEARS FREE INSPECTION



Experto Crede

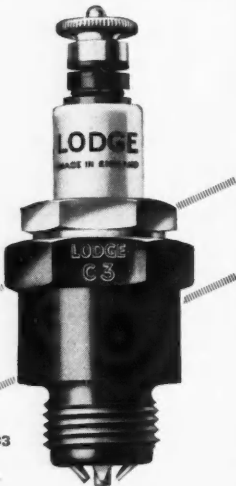
LODGE

SPARKING PLUGS

are invariably chosen by
the experienced driver.

LODGE PLUGS, LTD.,
RUGBY.

LODGE C3
5/-
everywhere.



BY APPOINTMENT.

**PROTECT YOUR CAR and GARAGE
with**

MERRYWEATHERS'

"C.T.C." and "FIRE SUDS"

FIRE EXTINGUISHERS

Illustrated Price Lists on application to

MERRYWEATHER & SONS, LTD.

63, LONG ACRE, W.C.2, and GREENWICH, S.E.10

SEE THE COUNTRY THROUGH

The **'BIG NINE'**



**ENJOY 1931
MOTORING *with*
FULL-SIZE COMFORT
at SMALL-SIZE COST**

THE 'BIG NINE' provides More Comfort
at Less Cost per Person per Mile than any
other Car. Ask your local Agent for a
trial run, and test both Accommodation
and Performance.

All-British
Standard

A Name that is
a Guarantee of
Quality and Satisfaction



Unlap Tyres as Standard

4/5 Seater SALOONS from £195

THE STANDARD MOTOR COMPANY, LIMITED, COVENTRY

Makers of
**THE
'ENSIGN'
SIX**

Acid should not be added to a cell unless spilling has taken place, as the sulphuric acid content of the electrolyte is not changed during the working of the cell, the water content only being reduced by evaporation; for this reason, only distilled water should be added to a cell when the electrolyte level is too low.

It is not generally known that it is important to keep a battery as nearly fully charged as possible in very cold weather, as in the case of a fully discharged battery the electrolyte will freeze when the temperature drops as low as 18° Fahr. But in a fully charged battery the electrolyte will not freeze until the temperature drops to 94° Fahr.

In the winter, therefore, it is always better if a battery is really run down to take it off the car and have it well charged rather than leaving it and hoping for a long day's run in the near future to charge it up again. In addition, it should be remembered that a battery standing in a semi or nearly completely discharged condition is damaging itself all the time, and that its total life is being considerably lessened.

THE HIGHWAY CODE.

MANY people are enquiring from the R.A.C. and from other responsible bodies why they are not able to obtain copies of the new highway code, which was supposed to be issued with those portions of the new Road Act which came into force on January 1st. It should be remembered, however, that the code as then issued was only in draught form, and before it becomes operative or available to the public it has to be put before both Houses of Parliament. It is probable that when this is done there will be a full debate on the various recommendations, but it is unlikely that many alterations will have to be made, as already

the Minister of Transport has shown his willingness to make alterations on certain disputed points.

A conference was held at the Ministry of Transport recently to consider certain modifications to the code. Government representatives met representatives from the motor trade and from all other road users, and many suggestions were put forward which were received sympathetically on the part of the Government.

Several important alterations were suggested, among them being that motorists should show consideration to those in charge of horses and horse-drawn vehicles. In the original wording in the draft this read that motorists should give way to those in charge of horses and horse-drawn vehicles.

In addition, it was suggested that cyclists should be responsible for keeping their red reflectors clean and in proper adjustment.

In the draft, parents were urged under the section devoted to pedestrians to warn and instruct their children as to road risks. At the conference it was suggested that not only pedestrians but all road users should do this.

Another important point was raised on the point as to whether pedestrians should give signals to motorists. A good deal of controversy has taken place over this, and it was therefore suggested that pedestrians should not give signals. In addition, it was proposed that white lines on roadways were not to be regarded as traffic signals, and that cars should not be left standing with head lamps alight or facing the wrong way.

There is no doubt that, though the road code is not yet officially issued, many persons using the road have already taken its injunctions, as published in the Press, to heart, and it has produced a vast change in driving manners.



AN AUSTIN SEVEN BESIDE BRITAIN'S BIGGEST COMMERCIAL VEHICLE.
A Thornycroft 12-tonner destined for the British Empire Exhibition at Buenos Aires.

A Vast Clientele

Amongst its customers the National Provincial Bank numbers Governments, Corporations, all sections of the Professional and Industrial Classes, Housewives and Children of all ages—testimony enough to the wide range of banking facilities it offers—and to one and all the same courtesy and attention are extended.

NATIONAL PROVINCIAL BANK LIMITED.

Paid-up Capital £9,479,416. Reserve Fund - £9,479,416
Deposits, etc. (Dec., 1930) £293,053,608

HEAD OFFICE:

15, BISHOPSGATE, LONDON, E.C. 2

1,363 Offices.

Agents Everywhere.

Affiliated Banks:

COUTTS & CO.

GRINDLAY & CO., LTD.



*'British work for British hands,
British trade for British lands.'*

BAR-LOCK

TYPEWRITERS

are British-made throughout

They incorporate
**EXCLUSIVE FEATURES
WITHOUT EXTRA CHARGE**
and are distinguished by
**EXTREME LEGIBILITY OF TYPE
AND PERFECT ALIGNMENT**

Demonstrations Daily at
STAND H 3
**BRITISH INDUSTRIES FAIR
LONDON**

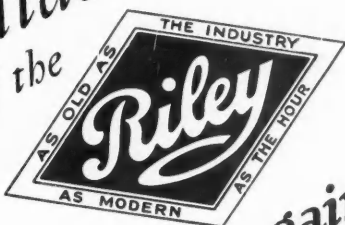
Also of the **BAR-LET PORTABLE TYPEWRITER**
Stand Telephone: Shepherd's Bush 3213.

By Appointment to  His Majesty
THE KING.

BAR-LOCK (1925) Co.
NOTTINGHAM, ENGLAND

Telegrams: Barlock Nottm. Telephone: 75141/2. Codes: A.I. West. Union; A.B.C. 5th Ed.; Marconi Int. (Vol. 1.)

The supreme reliability
of the



proved once again!

**OTHER NOTABLE
SUCCESSSES**

CLASS WINS 1929-30
ULSTER T.T.

FIRST DAY'S RACE
IRISH INTERNATIONAL
GRAND PRIX, 1930

ACROSS AMERICA
4,200 MILES at 41 m.p.h.

ROUND THE WORLD
IN SEVEN MONTHS

SIX COUNTRIES IN
FIVE DAYS

AUSTRALIAN TRANS-
CONTINENTAL
RECORD

MALAYA TO LONDON
(Engine never touched)

PREMIER CLASS AWARD
BROOKLANDS DOUBLE-
TWELVE

SLOVENSKY MOTOR
CLUB INTERNATIONAL
TRIAL

NINE INTERNATIONAL
(sealed bonnet) RECORDS
including 48 HOURS AT
MONTHERY

In a word—
**SUPREME
RELIABILITY**

MONTE CARLO RALLY

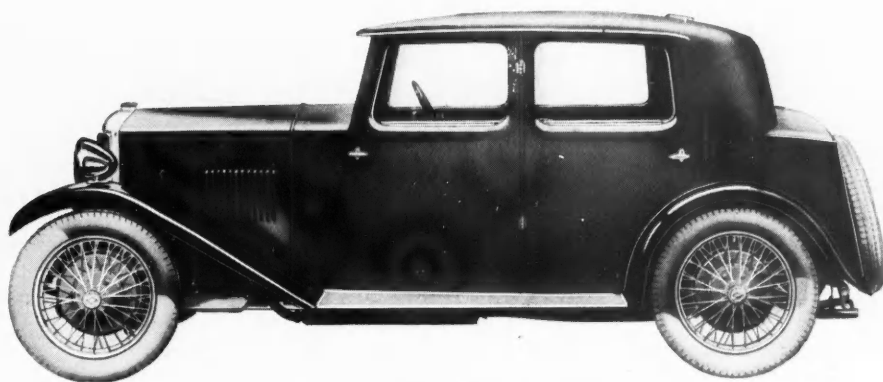
(the greatest Reliability Trial in the World)

the Riley "9" achieved the following successes—
Mr. V. E. Leverett covered the 2,261 miles from
Stavanger through blizzards, ice, snow, and fog, at
an average speed of 22 m.p.h., winning FIRST
PLACE in the FIRST CLASS and RIVIERA CUP.

Mr. J. Hobbs was placed fourth in the same class.
Mr. R. Barr in the same class WON THE MONT
DES MULES HILL CLIMB and—
Mr. K. W. B. Sanderson won FIRST PRIZE in the
COMFORT COMPETITION (First class open cars).

You should know more about this ultra-reliable
car—"the car that depreciates least!"
Ask us for catalogue and let us arrange a demon-
stration.

RILEY (COVENTRY) LTD., COVENTRY
& 42, NORTH AUDLEY STREET, LONDON, W.1.



THE "PLUS" MONACO SALOON £298



THE CHARM OF BERMUDA

THE recent call at Bermuda of the s.s. Oropesa with the Prince of Wales and his brother, Prince George, on board has thrown this beautiful island, or rather group

of islands, in the North Atlantic into the limelight. It is to be hoped that more English people may be thereby induced to visit these islands, which for their floral beauty, exquisite seascapes and delicious climate need fear no comparison with the lovely isles whose chain begins some 700 miles to the south—the West Indies. The fact that the islands are considerably nearer to the North American coast than to ours is doubtless responsible for the fact that every year the Bermudas are visited by 25,000 Americans, who leave with the friendliest opinions of British customs, traditions and hospitality. Canadians, too, visit the islands in large numbers, and now that steamship connections with this country are so frequent and excellent, English people are beginning to realise

how easily accessible Bermuda is, and all who go there come away delighted beyond measure with the rest and quiet beauty of the islands with their gleaming houses of white coral, in delightful contrast

of discovery in which Spaniards were such persistent pioneers, first landed on the islands and gave them their name. Almost a century later an English admiral, Sir George Somers, heading a party of colonists

bound for Virginia, was wrecked on the islands. After a short stay the party managed to continue their voyage to Jamestown, Jamaica, but their leader returned to Bermuda for provisions and died there. In the public gardens at Georgetown, at the extreme north-east end of the main island to which the admiral gave his name, are two memorials to him. A few years after his death the Virginia Company colonised the islands, which has since that time been protected by the British flag, and only a few years later the Bermuda Parliament was established, and it is to-day the oldest law-making body

in existence, save only for the Mother Parliament in Westminster.

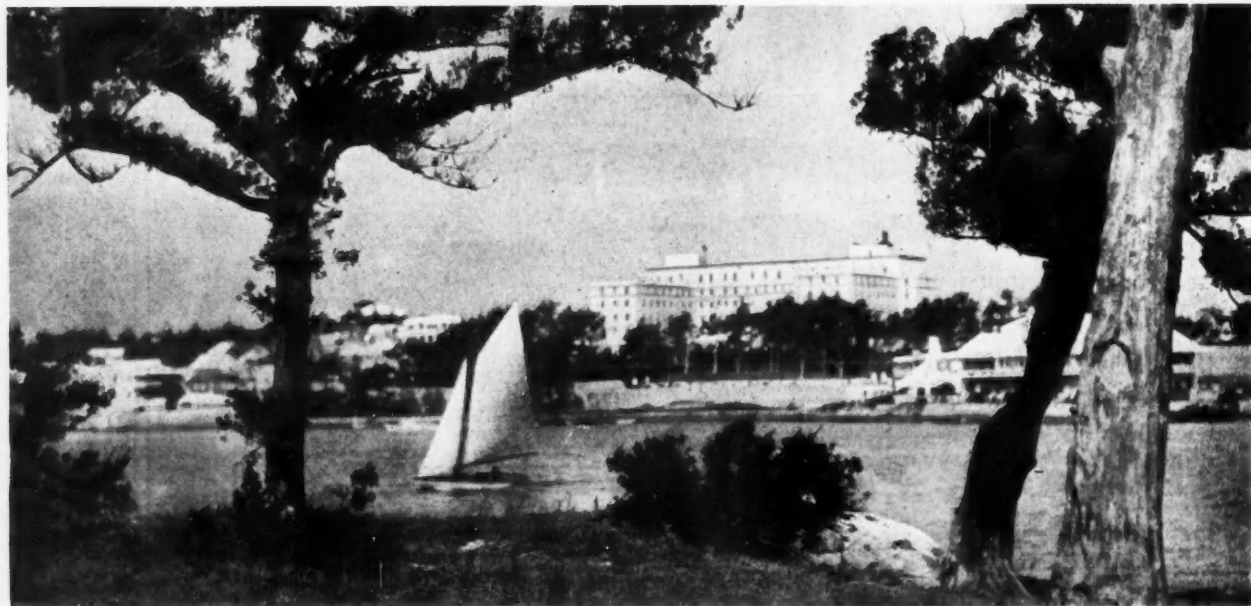
There is no other country in the world where you may find so equable a climate



A LILY FIELD, BERMUDA.

to the cool, dark green of the luxurious vegetation.

It was as long ago as 1515 that Juan de Bermudez, on one of those voyages



HAMILTON, BERMUDA.



“A black wall nearly as high as the Cross of St. Paul’s and more than a mile in length . . .”

—Lord Curzon

IT takes two or three days to see the Victoria Falls. That is why no photograph shows more than a part of them. Here you see the top of the Black Wall, but not the “continuous cataract of water toppling down from the sky,” also described by the famous Empire traveller.

Travel Imperially this Winter

SOUTHERN RHODESIA

For full information write for Brochure E. which will be sent free on application to:
The High Commissioner for S. Rhodesia,
Aldwych, LONDON.
The Supt. S.R. Publicity Bureau, BULAWAYO.

COME to CANNES

where an eternal sunshine awaits you

IN WINTER
Municipal Casino

IN SUMMER
Palm Beach Casino

The most sumptuous Casinos on the French Riviera

BLUE SKY • FLOWERS • EVER BLUE SEA

ALL SPORTS.

HOTELS AND PALACES ALWAYS OPEN.

Palm Beach
Casino.

THE TOWN OF FLOWERS AND SPORTS

Municipal Casino.

CANNES

TOURS & CRUISES.

In the Spring one longs to Travel

And what a lot of inexpensive holidays are described in the new booklet,

"SPRING & EASTER HOLIDAYS"

There are holidays of almost unlimited variety as regards duration, itinerary, and cost—holidays under Independent or Inclusive arrangements—motor trips, sea holidays and pleasure cruises, as well as tours to the most delightful parts of Britain and the Continent.

*Send for a free copy and find
the one that suits you best.*

COOK'S
WAGONS-LITS
WORLD TRAVEL SERVICE

"THE TEMPLE OF TRAVEL,"
BERKELEY STREET, LONDON, W.1.
Over 300 Offices.

The BEST LIBRARY

Do you belong to it ?

A Subscriber writes (printed by permission):

"I think I have now belonged to the Library for some eight or nine years, and I should like to thank you for the service you have given me during that time. The experience of friends and relations has convinced me that no other library can compare with the Times in this respect. You certainly give full value for money. Even in the 'Ordinary' Service books are available months earlier, the selection is infinitely wider, and the volumes themselves are in better condition than is the case with other libraries. I have sometimes made rather unreasonable requests for books, but you have, more often than not, supplied even these. I think that only on two or three occasions have I failed to get the book ordered, and then there was some special reason for it."

Subject to the few exceptions and conditions mentioned in the prospectus, a Guaranteed Subscription will give you, at once, the book you may want to read, new or old, and irrespective of subject. And if necessary the book will be specially bought for you from the publishers.

The Ordinary Subscription, at one half the cost, will also give you adequate service for general reading of every kind.

In town there is a delivery once a day, and in some parts twice daily. Our motors also deliver in most other districts 20 miles around London.

Write for Rates and Conditions of Subscription to the Librarian,

THE
TIMES BOOK CLUB
and Circulating Library
42, WIGMORE ST., LONDON, W.1
And at 26, College Green, Bristol

as in Bermuda, which enjoys an average mean temperature of 70°, while even in mid-summer the temperature rarely exceeds 79° and in mid-winter never falls below 61°. The Gulf Stream, the broad belt of warm water flowing northward between Bermuda and the American mainland, is but 200 miles distant and is a barrier to the cold north winds of winter, while the island's position in the subtropical zone ensures immunity from excessive heat in summer. This position is also responsible for the amazing floral wealth of the island. We are accustomed to see the graceful *Lilium longiflorum*, or Bermuda Easter lily, growing in clumps in our home gardens and parks, but in Bermuda, its original home, it is cultivated on the grand scale, and acres upon acres of the white blooms may be seen gleaming in the brilliant sunshine, reminding one of the bulb fields in Holland in springtime, of the narcissus-covered fields on the shore of Lake Geneva, or of even the fields of fresh fallen snow in the Swiss Alps. There is an endless variety of flowers on the islands, and the very carriage roads—up to now the use of motor vehicles has been forbidden, a fact which may well give pleasure to those by now, perhaps, inured to the petrol-laden air of our own countryside—winding through the most exquisite scenery imaginable, are fringed by hedges of oleanders with their pink blossoms, and by the gorgeous colours of the Chinese hibiscus.

fish that live by entering the mouths of larger fish and removing the parasites therein, giant eels, barracoudas, sea puddings, cow fish and squirrel fish, these last three bearing an amazing resemblance to their corresponding types ashore.

Deep below the hills on the main island shore, which is connected with St. George by a causeway, are magical caves where scintillating calcite takes the form of columns and draperies, and where big stalactites of every variety hang down, changing in colour from rose and saffron to deepest purple, and varying in girth from the thickness of a slate pencil to that of the trunk of some mighty tree. Chief of these caves are the Wonder Cave and the Castle Grotto, while farther down the coast are the famous Cathedral Rocks, which have been battered by sea and weather into the likeness of a ruined abbey, arches, pillars, windows and all. At all seasons of the year Bermuda is an ideal holiday resort.

TRAVEL NOTES

BERMUDA is well served by steamship companies direct from this country or via New York or Halifax. The P.S.N.C. runs a fortnightly service throughout the winter from Liverpool to Bermuda. Minimum fares, first class, £40; second class, £25. Return fares cheaper by a quarter. Messrs. Elders and Fyffes' steamers run throughout the year between Avonmouth and Jamaica and other West Indian Islands. There is frequent



BELMONT MANOR GOLF CLUB, BERMUDA.

The colour on every side is wonderful. Roses and clusters of gaudy scarlet poinsettias mingle with the purple of the trailing *bourgainvilleas*, *lantanas*, topped with yellow and red, grow side by side with fennel and sage brush, while a fitting background to the riot of colour is provided by the masses of dusky junipers or Bermuda cedars. There are other gardens round the coast, but these are to be found beneath the sea on the coral reefs, which are covered by marine plants vieing with their shore rivals in gorgeousness of colour. These gardens are viewed through the glass bottoms of boats rowed slowly over the reefs. Gazing through the glass and the crystal clear water, one sees a whole landscape in miniature, hills, valleys, ledges and ridges covered with every variety of marine growth. There are variegated anemones, star and finger coral, black rods and purple sea fern rooted in the ocean bottom and swaying gracefully to and fro. Amid all the luxuriant growth move crabs of varied hue and shape, some with sponges growing on their backs for camouflage purposes, giant lobsters, sea urchins and star fish. In and out of the waving sea ferns dart myriads of fish of a colour only attained in tropical seas. There are brilliant-hued parrot fish, angel fish fringed with gold, fish enclosed in armour, fish with a rod and line growing upward from their snouts, enabling them to catch their own fish dinners, fish that seal the door of the rock crevice in which they sleep,

communication between Jamaica and Bermuda. Messrs. Thos. Cook and Son run tours to Bermuda throughout the winter, allowing for a stay of four, thirteen or nineteen days on the island. The fares vary according to the length of stay on the island, but are inclusive of hotel charges.

The Royal Mail operates the luxurious s.s. *Avon* on the run from New York to Bermuda, leaving New York every Monday and Bermuda every Sunday from December to May. The Canadian Pacific runs a weekly service by the s.s. *Duchess of York*, 20,000 tons, from New York to Bermuda from the end of January to mid-April. Return fare from 70 dollars. The Canadian National Railways run a bi-weekly steamship service from Halifax to Bermuda.

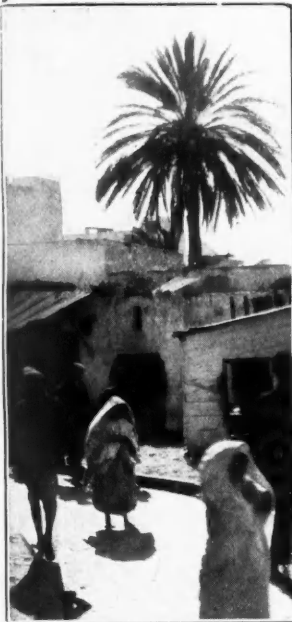
Golfers are exceptionally well catered for in Bermuda. There are excellent eighteen-hole courses at the Mid Ocean Club—one of the most picturesquely situated links in the world—at the Riddels Bay Club, which is reached in 20 mins. by motor boat from Hamilton, and at the Belmont Manor Hotel, the chief hotel on the islands. There are nine-hole courses at the Shore Hills Hotel, St. Georges West, Elbow Beach and the Garrison Club.

Dream Island, by R. M. Lockley. (Witherby, 8s. 6d.).—The author, whose dream had always been to own an island and study bird life, was successful in his attempt to purchase Skokholm, a lonely isle out in the Atlantic off the coast of Pembrokeshire. The book gives a most interesting account of how the author and his wife made a home on the island and of various adventures that befell them. None who is interested in sea birds and their ways should miss this genial book.

BLUE SKIES— TWO SUNSHINE CRUISES to the MEDITERRANEAN & AEGEAN SEAS

Leave icy March winds and drenching April behind, and enjoy glorious sunshine on the blue waters and golden shores of the Mediterranean.

"STELLA POLARIS"—the pleasure ship supreme—leaves for the two Spring Cruises.



MARCH 27th - 21 DAYS

HARWICH, LISBON, MADEIRA, TENERIFFE, LAS PALMAS, CASABLANCA (for Marakesh and Fez), GIBRALTAR, ALGIERS, PALMA MAJORCA, BARCELONA, MONACO.

1st class rail London (Liverpool Street Station) to Harwich (Parkeston Quay), sailing March 27th, arriving Monaco April 16th. 1st class rail to London via Paris and Calais on April 16th or any following date.

Inclusive fare London to London - £40 and up

APRIL 17th - 27 DAYS

MONACO, NAPLES, MESSINA (for Taormina), CATANIA, HAIFA (for Jerusalem), PORT SAID (for Cairo), ATHENS, MALTA, ALGIERS, MALAGA (for Granada), GIBRALTAR, LISBON, SOUTHAMPTON.

1st class rail from London April 16th (or any previous date) via Calais and Paris. Sailing from Monaco April 17th. Arriving Southampton May 13th. 1st class rail to Waterloo Station.

Inclusive fare London to London - £52 and up

These cruises, which end or commence respectively at Monaco, save the sea journey between England and the Mediterranean, thus enabling a greater variety of places to be visited in the time allotted to each cruise.

MOTOR CRUISER
STELLA POLARIS

For illustrated folder of these and other Mediterranean Cruises, apply Tours Agent, B & N Line Royal Mail Ltd., 25, Whitehall, London, S.W.1 (Tel.: Whitehall 4172) or L. & N.E. Railway, 71, Regent St., W.1, 59, Piccadilly, W.1 and leading Tourist Agents.



A CRUISE IN STRANGE WATERS

The 28-day Cruise, in May, of the P & O s.s. RANCHI to the Black Sea—in the wake of the Argonauts to the land of the Golden Fleece—has many attractions.

Ashore—strange harbours and interesting peoples. Afloat—rest, amusement and the unique personal service which is part of the P & O tradition.

Make your plans for a Spring Cruise now—and write to-day for our illustrated Booklet and Programme.

P & O CRUISES

(F. H. Grosvenor, Manager), 14, Cockspur St., London, S.W. 1.

P & O, 130, Leadenhall Street, E.C. 3.

P & O, Strand Office, Australia House, W.C. 2.

A FOREST CRUISE 1,000 MILES UP THE AMAZON



The HILDEBRAND will sail from LIVERPOOL

MARCH 16th :: MAY 12th :: JULY 14th

SEPTEMBER 12th :: NOVEMBER 14th

FARE FOR THE SIX WEEKS' ROUND CRUISE—

from £90 to £120

including all the organised Shore Excursions.

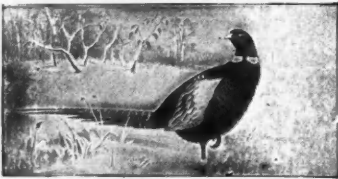
Write for Illustrated Booklet "H" to Amazon Dept.

BOOTH LINE

11, ADELPHI TERRACE, STRAND, LONDON, W.C.2,
or CUNARD BUILDING, LIVERPOOL.

P & O Australia Tourist Fares from £70 return
P & O Sea Tours: Gibraltar Marseilles from £17

BOSS & CO. LTD.
41, ALBEMARLE STREET, W.1
BUILDERS OF BEST GUNS ONLY
 THE REGENT SHOOTING GROUND
 at ROWLEY GREEN
 (Barnet Bye Pass)
 Coach—R. D. Robertson
 Open for Fitting, Teaching, Coaching
 and Practice.
 Cartridges carefully loaded on premises.
 Tel: "Gunbarrels, Piccy, London." 'Phone: Regent 0711

The "Field" Certificate. Established 1880
PHEASANT EGGS from Movable Pens
 Mongolians. Chinese. Melanistic Mutants.
 Black Necks. Ring Necks.

WILD DUCK EGGS
 Supplied from finest strain of MALLARD DUCKS.
PHEASANTS FOR STOCK.
Liphook Game Farm Ltd. (Robb & Martin)
 STOUGHTON, CHICHESTER, SUSSEX.
 Telegrams: "Gamefarm, Walderton." Telephone: Compton 21.

THE COTSWOLD GAME FARM
 DELIVER RELIABLE
PHEASANT EGGS
 BY ROAD
 CAMP, STROUD, GLOS.


PHEASANTS
PENNEED for LAYING
 To ensure an abundant supply of Fertile Eggs
 should be fed upon our
 NOTED SPANISH PHEASANT LAYING MEAL,
 MIXED GRAIN AND SEED (for pen feeding),
 PREPARED BISCUIT MEALS,
 GRANULATED PHEASANT GREAVES (best quality),
 CAYCAR EXCELSIOR TONIC,
 OYSTER SHELL AND SHARP FLINT GRIT.
 Net Cash Prices on application to
GEORGE SMITH (Norwich) LTD.
 (Successors to James Chamberlain and Smith,
 the oldest makers of Game Foods).
GAME FOOD FACTORY, NORWICH. Telephone 161

1735 to 1931
RIGBY
 43, SACKVILLE STREET, PICCADILLY, W.1.

WEBLEY AIR PISTOLS
 Marvellously
 accurate for
 target practice.
 No license required to purchase.
 Senior 45/- Mark I 30/-
 Junior 20/- Webley Air Rifle 72/6
 Write for List WEBLEY & SCOTT LTD.,
 90, WEAMAN STREET, BIRMINGHAM, ENG.



THE
South & East African
Year Book & Guide
 1931 EDITION NOW READY
 Contains nearly 1,000 pages and 64
 pages of maps in colour
 INDISPENSABLE TO BUSINESS MEN, SETTLERS,
 SPORTSMEN, TOURISTS, TEACHERS, ETC.
 Price 2/6, By Post 3/-, from
THE UNION-CASTLE LINE
 3, FENCHURCH STREET, LONDON, E.C.3



GAME AND BIRD MAPS

I WISH that county animal maps existed. We have ordnance maps, archaeological and geological maps, and rainfall maps, but so far as I know no one has ever started anything like a county biological survey—a map which would record the zones of distribution of different birds and beasts. We know, for instance, that capercaillie are extending their range, while black game are decreasing in certain areas. We learn with regret of the arrival of outposts of the grey squirrel pest in some districts, and we hear of a marked decrease in some other animal in another. Every stream we cross in a day's car run may hold fish, but even local anglers are often ignorant of what fish their local small waters hold.

The idea is attractive, for it would give us a great deal more knowledge about animals in relation to their environment than we at present possess. One could, for instance, tell at a glance from the map what game a locality would be likely to produce. It might help us to solve problems of why hares are found on some ground but not on others. This, incidentally, is still a mystery, but the local distribution of hares is rather an interesting problem. In an area roughly five miles long by six wide hares abound at one point on the southern boundary, are to be found sparsely at one place in the north-east corner, and then in hill copses rather than out on the pasture, and are almost unknown anywhere else in the area. In three years I have never seen one more than half a mile outside these natural concentration points at any season of the year, and have never come across one while hunting or shooting in the neighbourhood.

According to tradition, there never were many hares, and they are so rare that the incident of seeing one shot in old So-and-So's time can always be recalled at the local taproom. For some time I believed that it was due to geological differences that one found hares on the light soil and sand, but that they did not come on to the clay. Yet some of the sand is as bare barren as the heaviest clay, and I have shot hares on marshes where there was nothing but miles of clay and alluvial silt. The explanation does not, I think, depend on geological conditions alone, but is rather a question of feed. Some lands suit some grasses, while others thrive naturally on soil of quite different characteristics. The hare is a delicate and critical feeder, and I suspect the real explanation is that preferable food is obtainable on the chosen land and that the natural grasses of the sand areas are in some way more suited to hares than those on the heavier land. On the chalk, either the Sussex or the Hampshire Downs, there are plenty of hares, and the clays are woefully lacking in lime. Possibly the hares are instinctively aware of the need for essential minerals in their grass feed and concentrate automatically to those areas where the soil yields them, through the grass, the essentials they need for vigorous growth.

A neighbour whose shoot is devoid of hares asked me whether they could be acquired and put down. In pre-War days various kinds of hares were occasionally imported and put down to improve stock, but I do not know that it has been done since the War, and I have not been able to find any record of what has happened to the foreign blood. My impression is that the first crosses produced some very big hares, but that after that the new infusion was lost in the native stock.

Regional biological maps might help us to build together a skeleton of facts to help in the solution of these problems. We should have been able to trace the appearance of a dark mutant pheasant

and have something of an annual record, not only of the distribution, but the concentration of bird and animal life. It would guide us in such matters as the question of the effect of the Lapwings Protection Bill. Has this yet produced any noticeable effect? To my mind this question will not be answered for a year or two, and I rather doubt that any marked increase will be noticeable.

However, if such a map were ever started, who could and who would help to compile it? What unit of ground can one observer cover? Given free range, an exceptionally gifted observer might in open country handle a sheet of the 6in. Ordnance Survey. In wooded country a really close survey of a quarter sheet would be more than most of us could tackle, and a hundred acres of gorse common and scrub is quite enough to keep most people reaching for reference books. Then there is the diversity of our interests to be considered. I perceive game, water birds and animals reasonably quickly, but am not sound on dicky birds and might blindly ignore some obscure pipit or bunting of unusual rarity. A neighbour of mine who is a dab at dickets cannot, on the other hand, distinguish between a big dog fox and half-grown cubs, and was badly puzzled by some half-wild game bantams that, having served as pheasant foster mothers, went back to nature and rose almost as well as pheasants. I could say that there were perch as well as trout by the old mill bridge, but another friend of mine would know nothing and care less about the fish, but could tell what rare butterflies were flitting among the alders. He would not see the print in the sand margin where the bank has fallen away in a little bay down to the stream which shows that a roe and a fawn have come down to drink.

In these days of specialists it does not seem likely that even a few hundred acres could be perfectly surveyed. Yet we have a whole university working most admirably on Wicken Fen going through it from protozoa to mammals and making over a series of years a thorough biological survey. This is counsel of perfection, but even very much cruder surveys compiled by observers would be extraordinarily useful and interesting. The old type of field naturalist has been rather obscured by the 'ologist of various kinds, but in the end we return to the field worker rather than the cabinet expert for our extensions of interest and knowledge.

Certain well run shoots make every keeper responsible for a partridge beat produce a marked map of nests. It would be interesting and possibly useful if somebody instructed his keepers to record all nests on their beats, wrens, robins, black-birds and thrushes, and dicky birds of all kinds. Indolent keepers might dislike the trouble, but really good keepers always know a bit about these things and what they do not know the best farm hands, who have a few illicit "wires" about, can usually tell—anyhow to children, if not to the powers that be. The keeper by his war on vermin is the most powerful agent for the protection of bird life we possess. Without him we should be in the condition of France or other Continental countries, where song birds are few and far between. A constabulary of keepers working as a background for an expert detective force of sensible, non-cranky bird observers would yield a good basis for a regional bird map and a fair approximation to the larger mammals. It would, I think, benefit sport, for it would make people realise that the richness of England in wild life is in a far larger measure than is realised, due solely and entirely to the preservation of game and the reduction of natural enemies to an artificial balance.

H. B. C. P.

CAPT. MALCOLM CAMPBELL

used
K.L.G.
plugs

in the **NAPIER**
engine of "Blue Bird"



DOGGIE CAPS

REG. NO. 413,922.



Photo by Swains, Norwich

The "BLOFIELD"

Cut from the finest Indian Cashmere, lined English silks and trimmed real "Russia" leathers, in shades from Natural to Nigger.

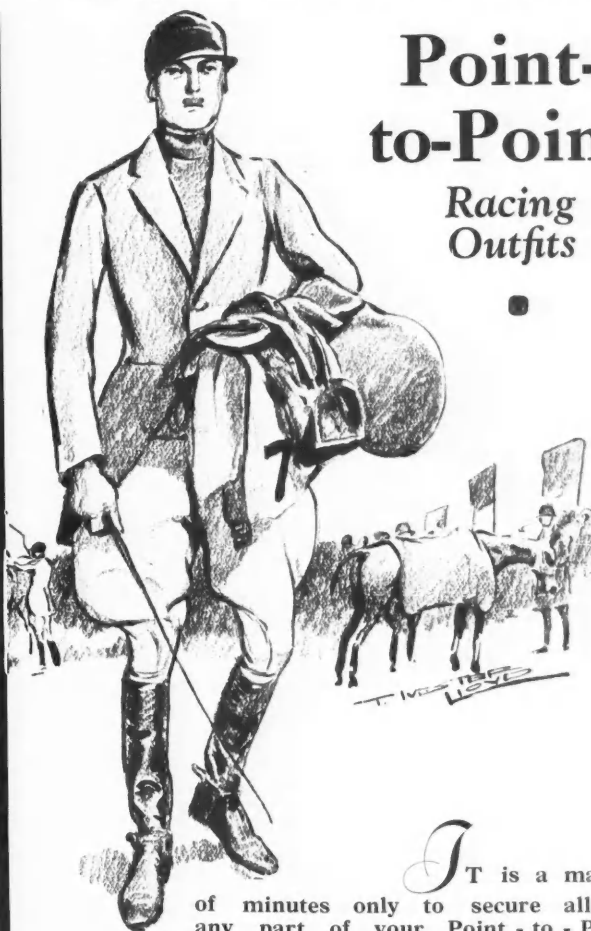
2 guineas each.

Designed and made only by

RUMSEY WELLS

NORWICH

THE MOST EXPENSIVE CAP MAKER IN THE WORLD



Point- to-Point Racing Outfits

*I*T is a matter of minutes only to secure all or any part of your Point - to - Point Outfit at MOSS BROS.

Pink or Black Coats	-	-	-	40/-
Breeches, from	-	-	-	30/-
Boots	-	-	-	72/6
Silk Caps	-	-	-	11/6
N.H. Regulation Crash Helmets	-	-	-	11/6
Weight Cloths from	-	-	-	28/6
Weights per pound	-	-	-	9d.
Whips from	-	-	-	6/6
Sweaters (plain colours)	-	-	-	18/6

Saddlery and all Stable Requisites can be obtained at the very minimum of expense.

THE FAMOUS
HOUSE FOR
READY-TO-
WEAR.

Telephone:
Temple Bar
3341 (6 lines)

Wires: Parsce,
Rand, London.

MOSS BROS. & CO. LTD
NAVAL, MILITARY, R.A.F. & GENERAL OUTFITTERS
of Covent Garden
(CORNER OF KING ST. & BEDFORD ST.) LONDON W.C.2.



Enjoy the Pleasures of the Table

TAKEN at meal-time, Vichy-Célestins is a very pleasant and *proved* corrective for gastric troubles and liver disorders. It gives zest to the appetite and helps one to enjoy a hearty meal—without fear of digestive derangement.

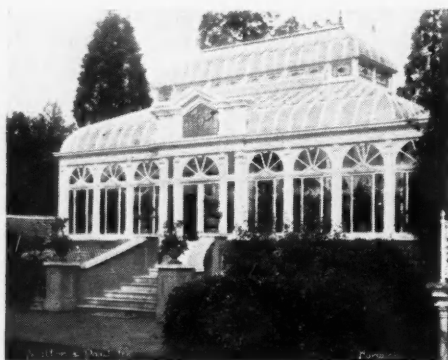
Obtainable at all Hotels, Clubs, Chemists, Stores, etc.
The French Natural Mineral Water.

VICHY-CÉLESTINS

CAUTION—See that the label on the bottle bears the name of the Sole Wholesale Agents

INGRAM & ROYLE LTD.
Bangor Wharf, 45 Belvedere Road
London, S.E.1





BUYING A CONSERVATORY

Materials and design constitute important factors when purchasing horticultural buildings, and only the best can give satisfactory results.

Let Boulton & Paul design and build your conservatory. First-class materials and workmanship only are used in the construction. Estimates and drawings free on application.

For Greenhouses ask for Catalogue 545.

Garden Frames from 33/6. Ask for Catalogue 546.

BOULTON & PAUL, LTD., NORWICH
also 139, Queen Victoria Street, London, E.C. 4.



For photographs of Figures, Fountains, Bird Baths, Sundials, etc., apply to Mr. Ludlow, Worcester Road, Bromsgrove, Worcs.

Ryders

SOUTH AFRICA has given us in the past many floral gems to beautify our gardens.

Ryders 1931 Catalogue gives full particulars of further introductions of wonderful beauty, many of which are unobtainable elsewhere.

The Catalogue is a work of art and a mine of information. Everything worth growing from seeds is offered at popular prices.

Send for a copy today. It is free, and post paid to any address in the world.

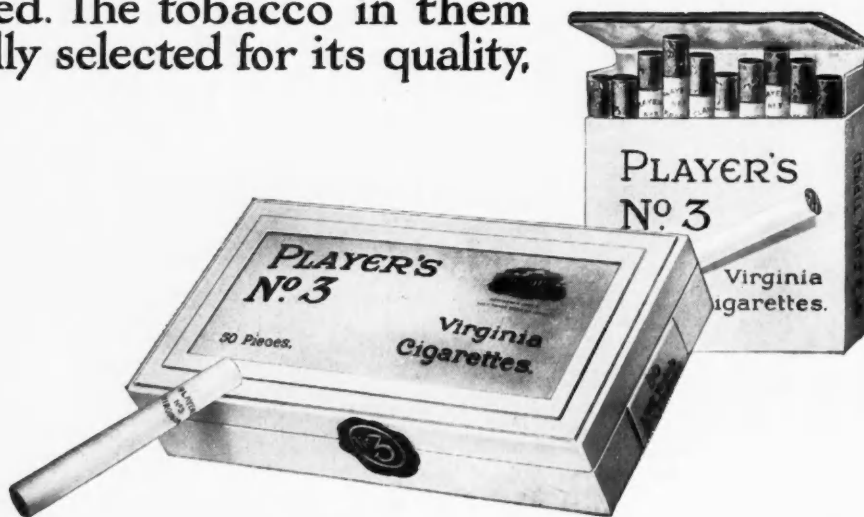
RYDER & SON (1920) Ltd.
Seed and Fertiliser Specialists,

St. Albans

PLAYER'S Nº 3 EXTRA QUALITY VIRGINIA

PLAYER'S Nº 3 Cigarettes can always be recommended. The tobacco in them has been specially selected for its quality.

10 for 8^p
20 for 1⁴/₄
50 for 3¹/₃
100 for 6¹/₄
WITH OR WITHOUT
CORK TIPS





THE GARDEN

PLANTS FOR A SMALL ROCK GARDEN

IN considering plants for a small rock garden, all rampant growers, be they beautiful as Helen herself, must be rigidly excluded. Let one real "spreader" dig itself in, and this it will do, spreaders being of a pushing disposition, and you will spend more hours than you can afford in digging it out again. Even when you think you have every piece it will pop up in some unexpected corner, having taken its stealthy way under the only immovable boulder you possess and entrenched itself for ever. Let us, then, put these firmly on one side and consider some of the many plants left to us.

The smaller campanulas are charming and eminently suitable for our purpose. *C. pulla* has purple bells on jin. stems; *C. garganica* trails and has violet, white-eyed flowers; and *C. Stansfieldi*, one of the gems of the genus, 4ins. or so high, with blue-mauve pendant bells, keeps itself neat and circumspect always. Then there is the *carpatica* group, some gins. high, with wide, saucer-like flowers. *Isabel* and *White Star*, the former deep violet, the latter white, and the new variety *Moonlight*, pale mauve rimmed with purple, are the best. Good loam suits them all. *C. muralis* or *portenschlagiana* is one of the easiest and smothers its hassocky cushions in summer with a mass of purple bells on short stems. *C. barbata*, the bearded campanula, is taller, and its sheaves of silvery bells, hairy at the lip as its name indicates, are very effective among smaller things.

Arenaria balearica is a great engulfer of small treasures and must regretfully be refused admittance, but its relative, *A. montana*, is a very desirable person, with trailing stems and shilling-wide flowers of the purest white in June. *A. purpurea*, a rarer, kind, trails, but keeps a close habit and shimmers with lilac stars in May. It likes a gritty, well drained soil.

The *armerias* are easy and tufted, *A. Vindictive* being much the best for a telling effect, although the soft pink of the type, with its darker variations, is pretty. *Alyssum saxatile citrinum* is also pretty and easy. Its sulphur yellow flowers blend perfectly with the blues and mauves and paler pinks, which is a consideration where much of the rockwork can be seen at a glance. The *iberis*, although easy, are rather

large for our purpose; but one of them, *Little Gem*, grows compactly and may be used with advantage.

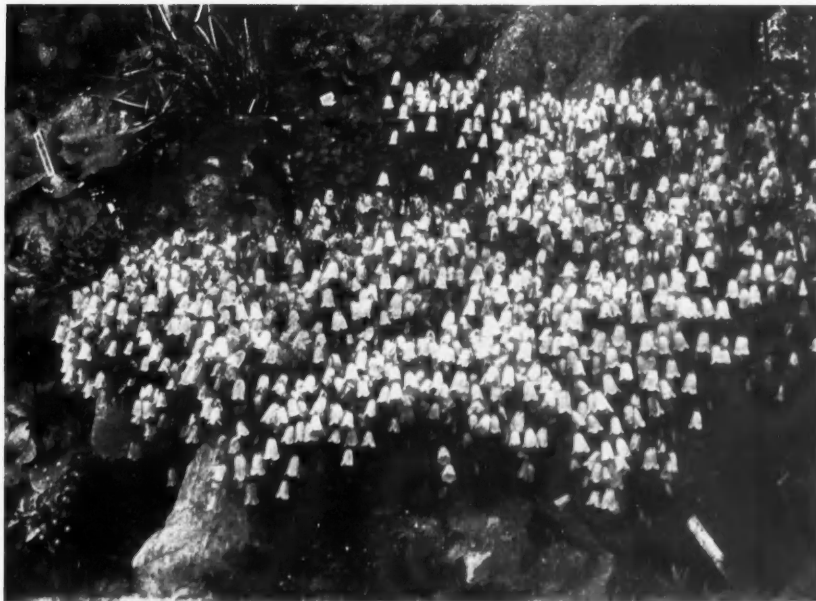
Splendid for a hot position are the *helianthemums*, but they take up a fair amount of room when established. Fortunately, they do not resent drastic pruning where necessary. Named varieties are legion, but the best are *Rose Queen*, pink; *Fireball*, flaming orange; *Venustum*, scarlet; and *Macranthum*, yellow. *Æthionemas* also love the sun, but they are doubtfully hardy in the north. *Warley Hybrid* and *Warley Rose* are both lovely and worth some perseverance.

The *subulata* phloxes are comparatively easy, with the exception of *P. Vivid*, which is pernicketty and demands good drainage and a gritty rooting medium. *P. Nelsoni*, immaculate white with pink eye, is beautiful, but grows rather slowly; *P. Moerheimi*, perhaps the easiest, is a sheet of rosy flame when fully out; and the French grey *Lilacina*, charming but less free, is a good foil to the brighter kinds. All, with the exception of *P. Vivid*, will flourish in loamy soil which does not dry out in hot weather.

The *dianthi* are among the indispensables, but they vary a lot in their habits and requirements. *D. neglectus*, for instance, the loveliest of the family, with rosy blooms all tawny on the underside, demands sharp drainage and sunlight; while *D. deltoides*, a terrible seeder and better left alone, will grow almost anywhere. The well known *D. cæsius* is a treasure with pink blossoms and blue-grey mats of foliage. It is nearly as attractive out of bloom as in. *Dianthus alpinus* is an imperious beauty

and very particular in its likes and dislikes, but, when happy, its brilliant rose flowers will erect themselves above the dwarf leafage in great profusion. Far simpler to grow are the hybrid pinks, but these are bigger in every way and need more room than the foregoing. Some good kinds are *Emily Pare*, pink with crimson wing; and *Donizetti*, red with darker zone.

And then there are the *gentians*, with *G. acaulis*, the acknowledged queen of the family, rivalling the sky in the intensity of its blue. For this, good loam and leaf mould with lime and bone meal as *hors d'œuvres*.



THE DAINTY NODDING BELLS OF *CAMPANULA PULLA*. ONE OF THE CHOICE MEMBERS OF THE GENUS.

The autumn beauties *G. sino-ornata*, with rather similar blooms, and *G. Farreri*, with Cambridge blue trumpets, are now so well known that they require no description. It suffices to say that they appreciate leaf mould and a good loam, with a little shade at mid-day, and plenty of moisture, but a way good drainage, to keep their dense leaf carpets a bright luscious green.

Another blue plant, and a most desirable one, is *Lithospermum prostratum* Heavenly Blue, a trailer with dark, evergreen foliage and small flowers which live up to their name. It should have lime-free soil and is never wholly out of bloom the summer through, although it is at its best in June.

The androsaces are lovely things, but their silky leaves render them susceptible to winter wet. One of the easiest, *A. Chumbyi*, has silvery rosettes and little flower heads of delicious rose. *A. lanuginosa* is a trailer with lilac flowers; and *A. geraniifolia*, another easy one, increases by means of its slender stems which bend over and root in all directions.

For a moist, sheltered position there are *Mimulus primuloides*, tiny and bright yellow; and *Mimulus Whitecroft* Scarlet, a little taller and strikingly vivid. Another delightful tiny, also for a moist place, is *Parochetus communis*. Its bright green shamrock leaves are marked with brown and its small pea flowers are like sky-blue butterflies. It spreads a bit, but winter usually takes toll of a plant or two and it is wise to keep a few roots in reserve.

For contrast to all these trailing and tufted plants we have primulas, *dodocatheons*, asters, anemones and aquilegias. *Aquilegia glandulosa*, a marvellous thing too seldom seen in gardens, transplants badly and should be started from small plants. Its sapphire, white-centred columbine blossoms are truly lovely. *A. alpinus* is smaller and lacks the white centre, but its blue is true cerulean; it appreciates a cool situation and leaf-mould.

Primulas, beloved by most of us, are many of them too large or too moisture loving for the rock garden. Among the smaller kinds, the claret-red *P. Juliae* will enjoy a dampish, low-lying bay and make thick mats of leafage in a very short time. *P. frondosa*, entirely different, is impatient of excessive moisture and likes a gritty soil. It has pinky mauve flower trusses and crinkled leaves coated with white meal. The auriculas are always popular, particularly the old-fashioned yellow *Dusty Miller* and its red counterpart; they are quite easy in good, well drained soil. *P. marginata* is more fastidious, but not really difficult if planted in a crevice. Its serrated leaves are powdered and edged with white meal, and the finest variety is *Linda Pope* with clear blue flowers.

Dodocatheon media is a graceful plant which takes a year or two to establish itself. Its needs are leaf mould in good measure and light shade, and the flowers are lilac, with petals pointing backward from the protruding style, hence its American name, *Shooting Star*. *Aster alpinus* will flourish in any compost; it has prostrate leaves, but its mauve sunray flowers ascend on stems 6 ins. or more in height. *A. Farreri* is a fractious plant,



ONE OF THE FINE VARIETIES OF THE DWARF AND FREE-FLOWERING PHLOX SUBULATA WHICH DOES BEST ON A SUNNY LEDGE.

but it is well worth trying if only to experiment with its likes and dislikes. It is shaggier and larger than *alpinus*. Anemones are various. *A. narcissiflora*, tall and white, carries its flowers, as its name suggests, in clusters. *A. sylvestris* is single and delicately beautiful; its opaque white bells droop down from slender stems above a carpet of serrated and divided leaves, and it will increase slowly by means of runners when happy. It needs half shade and good vegetable loam. The taller veronicas are useful. *V. spicata* sends up royal blue spires from crouching tufts of foliage, and there is a variety of it, *erica*, with pink, heath-like blossoms. *V. incana* is similar to the former, but its leaves are grey and woolly.

For crevices, pockets and little banks we have the encrusted saxifrages. *S. rosea*, in the aizoon section, is a clear red-ink pink with grey rosettes of pointed leaves; *S. pectinata*, in the same section, has exquisite rosettes heavily silvered at the edges; and *S. baldensis*, the tiniest of them all, is especially suitable for a wee, crack-like crevice. *S. cochlearis*, larger than these, has flowers of no account, but makes up for this deficiency by its blue-grey leafage and striking encrustation. *S. lingulata* *Albertii*, a larger thing altogether, has strap-shaped leaves and long plumes of white, and *S. longifolia*, the biggest of all, makes enormous single rosettes and, after taking years to produce its immense spike, dies without offsets. The new variety of this, so aptly named *Tumbling Waters*, does produce offsets, which is an undoubted advantage.

For the smallest crevices there are the *Sempervivums* *arachnoideum* and *Laggeri*, cobwebby and compact, and always attractive in their quaintness; *S. Comolli*, large and red-globed, will enjoy itself on any dry ledge, as will *Triste*, a smaller but very similar thing. For a vertical crevice facing north there is the lovely *Ramondia pyrenaica*, so impatient of rain in the heart of its crinkled leaves.

More difficult are the high alpinists—*soldanella*, *Ranunculus glacialis*, *Silene acaulis*, *Potentilla nitida* and their like. It would be wise not to attempt these unless perfect drainage can be given, a moraine being the most suitable place for them. Difficult, too, are some of the *Kabschia* saxifrages, but *S. apiculata*, in this section, is easy, and a clump of it in the early year reminds one of primroses.

There is little space in which to speak of the dwarf shrubs and conifers, but there can be no doubt of their value in the small rock garden scheme. Tiny cypresses, gnarled junipers and oddly shaped pigmy spruces will do much to bring other things into scale, while an occasional prostrate juniper clothing some prominent overhanging rock will recall some bit of mountain scenery very effectively. In addition, there are the dwarf rhododendrons, *Daphne Cneorum*, pink and sweetly scented, and little *Rosa alpina*, with its rich wide-open blooms.

With such a variety of subjects from which to choose the very smallest garden need never lack interest during the greater part of the year; if carefully schemed and planted it never will. E. H. RASPIN.



THE COMPACT CUSHIONS OF *DIANTHUS ALPINUS* SMOTHERED IN BRILLIANT ROSE BLOSSOMS.



THE GARDEN



BARR'S SEEDS

OF FINEST SELECTED STRAINS
AND TESTED GROWTH

The excellence and purity of our Strains of
VEGETABLE SEEDS

have been recognised by the following awards:
**ELEVEN GOLD MEDALS AND
TWELVE SILVER GILT MEDALS**

At the R.H.S. Wisley Trials our Strains of
Vegetable Seeds have received exceptional
recognition for high quality, many having
received First-Class Certificates, Awards of
Merit, or been Highly Commended.

BARR'S CHOICE FLOWER SEEDS

for Flower Garden or Greenhouse
with Special Collections of the
FINEST SWEET PEAS
for Garden Decoration, and for Exhibition.
GOLD MEDAL for Annuals awarded at the Great
International Show, Antwerp
See Barr's Seed Guide, free on application

BARR & SONS

11, 12 & 13, King St., Covent Gdn., London, W.C. 2

GEORGE G. WHITELEGG

Gardens Designed and Constructed.
Sherwood Cup, Chelsea Show, 1927.

THE NURSERIES, CHISLEHURST, KENT

NEWMAN & KENYON

Garden Architects

8 THE GREEN, RICHMOND

TELEPHONE RICHMOND 3405

"COUNTRY LIFE"

Horticultural Catalogue Guide

FRUIT TREES AND PLANTS

H. MERRYWEATHER
and SONS,
The Nurseries,
SOUTHWELL, NOTTS.

Rose
and
Fruit Tree
Specialists.

J. CHEAL & SONS, Ltd.,
Nurseries,
CRAWLEY.

Ornamental
Shrubs.

SEEDS AND BULBS

R. H. BATH, Ltd.,
The Floral Farms,
WISBECH.

Home
Grown
Bulbs and
Seeds.

W. J. UNWIN, Ltd.,
Seedsmen,
HISTON,
CAMBS.

Sweet Peas
Garden Seeds
Gladioli
Dahlias, etc.

SHRUBS AND TREES

HILLIER & SONS.
Tree Specialists,
WINCHESTER.

Trees
Shrubs
Fruit Trees
Roses

THOMAS RIVERS
and SON, Ltd.
The Nurseries,
Sawbridgeworth,
HERTS.

Grape Vines
Fruit Trees
Roses
Shrubs, etc.



KELWAY'S PEONIES

"KINGS AND QUEENS, nay, very Emperors of the
Herbaceous border are these peonies, so rich and
varied in their colours, from the purest white of driven
snow through ivory and yellow, pink and salmon and
crimson, to the deepest blood crimson, and a few which
have such an intensity of colour as to look almost
cherry-brown. And then the scent of most of them, like
a mixture of frankincense and roses! Yes, the reward
is well worth the outlay, all the patience, all the toil."

(By the late Rev. W. Wilks.)

COLLECTION B, all double. 15/- per dozen, 120/- per 100
COLLECTION C, single and double. 24/- per doz., 50 for 50/-
Choice named varieties, strong, flowering plants, true to name

SUMMER WILL COME AGAIN —
NOW IS THE TIME TO PLANT

WRITE AT ONCE to the Peony, Delphinium
and Hardy Plant Specialists

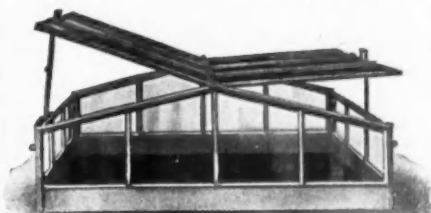
**KELWAY
& SON**



5 Langport
Somerset
Established 1851

THE "SUNBATH"

ALL-METAL GARDEN FRAME



Sectional, Extensible, Portable, Everlasting.

THE 100% FRAME

For full descriptive Catalogue apply to:

THE BATTLE STEEL WINDOW CO.
Dept. G. - - BATTLE, E. SUSSEX

THE GARDENS OF ENGLAND

are the finest in the world.

You could not desire better models than
are to be found in

THE MODERN ENGLISH GARDEN

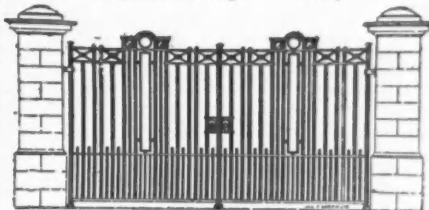
A quarto book of over 250 illustrations,
providing instructive and varied examples
which can be followed or adapted
whether the garden be large or small.

Of all Booksellers. 21/- net.

Published by
"Country Life," Ltd., 20, Tavistock St., W.C.2

Iron Gates and Railing

Architectural Wrought Metal work.



Catalogues free, mentioning this paper.

HILL & SMITH LTD.
BRIERLEY HILL - - STAFFS

RAYMOND BERROW

SPECIALIST in the
DESIGNING & —
MAKING OF —
GARDENS —

Penn's Rocks Farm, Withyham, Sussex.

SPECIAL OFFER

OF

HARDY

PERENNIALS

for Planting Now

Strong Flowering Clumps

Orders of £1 and over

Carriage Paid

Aquilegia, Scott Elliott's strain of long spurred hybrids	Dozen	5/-
Aster amellus, three fine varieties, including King George,		
for 2/-		
"Barr's Pink, King of the Belgians, Royal Blue,		
Lavender, Little Pink Lady, Perry's White, six		
choice varieties for 4/-		
Coronilla, Perry's double yellow	9/-	
Auricula, superb, yellow and brown; two fine varieties	9/-	
for cutting		
Crimson Powell and Powell alba, fine pink and white Lilies	12/-	
Delphinium, strong flowering Hybrids	6/-	
Eryngium (Sea Hollies), amethystinum, alpinum and planum	7/6	
Geum Borisii, bright orange flowers	9/-	
"Mrs. Bradshaw, double scarlet	4/-	
Heuchera sanguinea splendens	1/-	
Inula Golden Beauty	6/-	
Iris Germanica, in twelve varieties	9/-	
Phlox decussata, twelve fine named varieties	9/-	
Pentstemon Newbury Gem	6/-	
Thalictrum dipterocarpum, delightful for cutting or		
garden decoration		
Zauchneria californica (California Fuchsia), brilliant		
scarlet, for a warm corner of rockery or against a wall	9/-	

The above is a brief selection from our large
collection of 1,000 varieties of Alpines and Hardy
Perennials. Look for special offer of Alpines next
week, and of choice shrubs in last week's issue.

Catalogues Free

THE
BARNHAM
NURSERIES LIMITED
BARNHAM, SUSSEX.

For the Garden
and Farm

Toogood's Seeds

THE BEST THAT GROW

Catalogue free on application

TOOGOOD'S
GARDEN
SEEDS

TOOGOOD & SONS
LIMITED
The King's Seedsmen
SOUTHAMPTON

TOOGOOD'S
FARM
SEEDS

THE LADIES' FIELD

Indispensable Coats for Rain or Shine

EVERYONE wants a rainproof coat nowadays. It is as indispensable a part of our wardrobes as the old waterproof used to be in the 'sixties when it must have presented so quaint and startling an appearance over the voluminous dome of the crinoline. Many of the rainproof coats of to-day can be worn on any other occasion as well, which is a very important consideration for those who have to cut down their travelling outfit to the narrowest dimensions. The coat illustrated here, which is from Elvery's, 31, Conduit Street, W.1, is a case in point. It is carried out in weatherproof tweed and can be worn in rain or shine with equal comfort, while it is made in the new way, *viz.*, with a stitched belt, and only one button showing in the front. These coats can likewise be had in small checks or overchecks, and represent an excellent example of the smart wet-weather wear which is to be had in these showrooms.

The high belted effect of some of the new long coats makes the huge stand-up collar of fur look even bigger. The light fur on a dark coat, with a light belt to match, and the flare at the hem of the coat which often fastens in a bias line, as well as the little gathered bonnet-shaped hat which frequently goes with them, make a woman look as though she had stepped out of a picture of early eighteenth century days and had just alighted after, perhaps, a coaching journey from London to Bath. In contrast to these there are some long coats of heavy tweed which are almost straight and are innocent of fur altogether, having scarf collars of their own material knotted on one side, huge patch pockets and Gargantuan gauntlet cuffs caught with one or two horn buttons. The "wrap-over" of these coats is very wide, so as to make them thoroughly suitable for sea travel or for motoring, while they reach to at least five inches below the knee.

There is a new and rather brilliant blue among the new colours for the spring, which will be warmly welcomed by the blonde. In this case the colour is bright enough to include the brunette as well—blue, if sufficiently vivid, being almost as becoming to a dark woman with a good skin as it is to her golden-haired sister. Grey is a colour also to be seen among the specially favoured fabrics for the warmer months. But grey is a colour which has to be chosen so carefully that one almost hesitates to mention it among the favourite shades. No woman with a sallow skin and dark hair should wear the colder types of grey, and even with a good skin, unless one is young, it is safer to avoid a grey hat pure and simple and to choose instead an all-black hat or a careful alliance of grey and black or silver and black. For the grey-haired woman who is no longer young, the softer grey materials, such as chiffon, crêpe and velvet, are more becoming than the thicker fabrics for outdoor wear. A smart alliance for early spring afternoon wear would be a dress of grey crêpe and a coat of grey velvet with grey fox stole and muff;



A useful coat for wet or fine days in weatherproof tweed.

or, again, a coat of grey shaved fur and a small hat of grey velvet with a down-bent black brush osprey. Of course, black and grey is an always becoming combination, only provided that among the hundreds of shades of the latter colour the right one is chosen, and this is not necessarily one that matches the hair.

A very smart little frock of the finest smoke grey woollen cloth had a deep tunic outlined at the neck with a band of stitched grey crêpe de Chine which was carried down the front and studded with tiny grey silk buttons. The material of the tunic was cut in a spoon shape over a basque of closely pleated grey crêpe de Chine, and the woollen skirt was arranged in wider pleats. This was worn under a coat of grey squirrel, the hat being of grey petersham and fur combined.



The new styles of Knitted Fashions for Early Spring are now being shown by Jenners. One example is illustrated. This is a two-piece ensemble, consisting of a Cardigan Coat and a Sleeveless Jumper, in Shetland wool, woven in hand-knit effect, in two shades. The pockets and neck-band are finished with a fancy design. Colours — Moorit with brown, moorit with grey, black with white. Price, Cardigan 55/6, Jumper 29/6.

Jenners Pay Carriage.

JENNERS
PRINCES STREET EDINBURGH
LIMITED



Suede coat with zip fastener. In wine, bottle, brown suede, etc. 8 gns. Cumberland tweed skirt, 5 gns. Light-weight felt hats, all colours 39/6.

**Fortnum
& Mason**

182 PICCADILLY W1. Regent 8040

THE TOUCH OF FUR

AS A DECORATION THE COSTUMIER PREFERS IT JUST NOW TO ANY OTHER.



This little cape of black velvet owes more than half its charm to the trimming of ermine.

BOTH the tailor and dressmaker of to-day are quite ready to acknowledge the value of fur as a form of decoration. As a matter of fact, in these times, when fur is dyed almost any colour, it is by far the most becoming of all supplementary touches to day or evening wear, and women are planning their early spring suits and coats with an eye to the latest design in peltry. For spring, the powers that be have decided that the suit of navy and white check shall

be enhanced with a becoming touch of cream caracul on the collar, cuffs and the hem of the coat, even when it is intended to be worn well into the warmer months; while the loveliest of all the summer furs—viz., fox dyed in soft sweet pea shades of blue, pink, cocoa, beige or mauve, according to the colour of some of the new late spring coats which are already being prepared—is once again promised an extensive vogue. In contrast to this there is a decided feeling for introducing a touch of some dark fur on the white or pale-coloured satin or velvet evening wraps, and *vice versa*, contrasts being preferred to uniformity in such cases. Sometimes, too, a pure white satin gown has a little attendant coatee of white satin to match, trimmed round the collar and down the front with a strip of black fox, which is repeated in the sleeves; while ermine as an accompaniment to black velvet has rather gained than lost in popularity. A very attractive fashion, too, is that of introducing wide fur revers on the new quasi-Russian tunics of the afternoon gowns, with a long graduated band of the fur depending from the buckle which catches up the folds of the tunic at the waist.

Another charming scheme, in which ermine or pure white coney plays a considerable part, is the evening coat of some lovely material of Persian colourings made something in mandarin style and lined with white or cream fur, a deep fur hem likewise appearing on the wide sleeves. Then, again, there are all manner of curious methods of using strips of fur very much as our mothers used braid in their own time. Geometrical designs in fur are spliced into the sleeves and collars of the loose hip-length coats, while panel bands of flat fur are let into the coat at the back from under the collar to the hem, the material being cut into castellations over it. Then there are the long scarf ends of fur and cloth combined on the new frocks, these ends being sometimes thrust through a fur slot and cut into a bias line at the bottom; while not infrequently these scarf ends come from a shawl collar of the pelt which is softly draped round the shoulders. Black caracul as well as white is an especial favourite in this connection. KATHLEEN M. BARROW.



Wide fur revers on the new tunics are popular. An attractive little coat in sharp contrasts.



Catalogues on application. 'Phone: Regent 0189.

SPORTING HAT SPECIALISTS



729 C.L. "THE LEIDA."—Charming Cap in brown felt and crocheted wool in orange and fawn brown mixture, 25/-. This Cap is very becoming, feather weight and can be made in any colour or size. Lady's own tweed can be used in place of felt if required, with wool to tone. Becoming striped SCARF in wool tweed mixture in a variety of lovely shades, 15 6.

A selection of Hats by Post on receipt of London Trade Reference, or an amount on deposit.

ANDRÉ HUGO

La Maison de Confiance

WORLD FAMOUS FOR ITS ARTISTRY IN HAIR WORK

PERMANENT STEAMWAVING

A Painless Process with a most Fascinating Result by the latest scientific method in which no electric heaters are used.

Charges from 2 Gns.

ANDRÉ HUGO'S "LA MERVEILLEUSE" TRANSFORMATIONS

are made of best quality Hair, and in every conceivable style.

From 10 Gns.

and fronts only from 4 Gns.

FRONT OR SIDE CURLS

These are made either on wire or silk loops and can be had in four sizes.

	Each
SMALL	5/6
MEDIUM	7/6
LARGE	10/6
FULL	15/6

In White and Grey, extra.



The Most Luxurious Hairdressing Salons in "The World."

Hugo House, 177-180, Sloane Street, LONDON, S.W. Phone No.: 2504 SLOANE

Refreshing, exhilarating after the exhaustion of the day

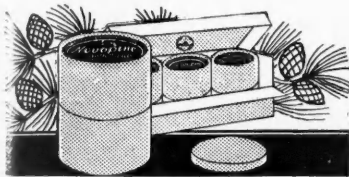
Novopine

Sparkling
Tonic Pine
Bath Tablets.

ONE Novopine Tablet in the evening bath and gone is the fatigue of the day. Novopine banishes that 'tired out' feeling, removes ache from tired muscles, enlivens the brain, and brings exhilaration and a joy of life to the long leisure hours.

A tablet in your bath—a fraction in your hand basin—for splendid health and luxury of well-being.

Rheumatism and kindred ailments are definitely relieved by a Novopine impregnated bath.



All good Chemists stock Novopine. Cartons with six tablets, 2/-. Large boxes containing three cartons, 6/-. or post free direct from:

NATURAL PRODUCTS LTD.
4, Took's Court, Fumival Street,
HOLBORN, E.C. 4.

For cleaning Silver, Electro Plate &c.

Goddard's Plate Powder

Sold everywhere 6d 1/- 2/- & 4/-

J. Goddard & Sons, Station Street, Leicester



CARR'S TABLE WATER BISCUITS

The Perfect Biscuit to eat with cheese

MADE ONLY BY CARR'S OF CARLISLE.
ON SALE IN ALL THE LEADING STORES IN THE U.S.A.
Agents: Julius Wile, Sons & Co., 10, Hubert St., New York City.

HIGH-CLASS INEXPENSIVE LOOSE BOXES by HOBSON LAST A LIFETIME



Best Quality
Material,
Design and
Workmanship
Guaranteed.

Send for free List No. 21, which contains different designs and sizes at lowest prices. WE MAKE A SPECIALITY of quoting to customers' own particulars free.

REVOLVING SHELTER No. 3



Size 8ft. by 6ft., 6ft. to eaves, 8ft. 9ins. to ridge. Price £17 2s. 6d. Without revolving gear £13 17s. 6d.

Carriage Paid Stations
England and Wales.

The attractive design and low cost of this popular shelter make a strong appeal to those who wish to enjoy and beautify their garden; it can be easily turned to face any direction. Catalogue O contains many other illustrations of shelters, etc., from £7 12s. 6d.

Deferred Terms arranged—ask for particulars.

J. T. HOBSON & CO.
Est. 88 Years. BEDFORD. Works cover 9 acres



THE RICHMOND LEG REST

Ensures really restful relaxation, is more restful than bed, your legs seem to float! Folds away like a camp stool. Adaptable to any chair and length of leg.

From Leading Stores or direct from Manufacturers.
FEANS LTD. (Dept. L), 71, HIGH HOLBORN, W.C.1.

Gayborder Roses

Why get "fogged" with hundreds of varieties, many out of date? Only the cream of the rose world will be found in our catalogue.

WRITE FOR A COPY TO-DAY!

If you leave the selection to us we will send, carriage and packing free.

12 Splendid Varieties	-	-	12/6
25 " " "	-	-	24/-

Cash with order only.

1st QUALITY ENGLISH GROWN TREES.

GAYBORDER NURSERIES,
MELBOURNE, DERBYSHIRE.
Established over 25 Years.



A Shade for Every Suit
Two Steeples
ST. WOLSTAN WOOL
NO. 83 SOCKS

4/6 PER PAIR



DRYAD CANE FURNITURE

For Comfort, Quality and Design; a light strong furniture especially suitable for the modern home.

Write for Catalogue

DRYAD CANE WORKS
DEPT. V - - - LEICESTER

Sound Instruction

SON OF A GUN

Advice to Young Shooters, by

Major KENNETH DAWSON,

Illustrated by

CHARLES SIMPSON

160pp. 12s. 6d. net, by post 13s.

An original book on shooting, instructive and amusing. For tyro or little experienced, whether young or old. Of all booksellers and from "COUNTRY LIFE," LTD., 20, Tavistock Street, London, W.C.2.

Small Country Houses of To-Day

Volume III.

By RANDAL PHILLIPS,
Hon. A.R.I.B.A.

Medium 4to, cloth, with 300 illustrations, plans, etc.

25/- net. By post, 1/- extra.

An illustrated prospectus will be sent free on application to the Publishers, "Country Life," Ltd., 20, Tavistock Street, Covent Garden, London, W.C.2.

MISCELLANEOUS ANNOUNCEMENTS

Advertisements for this column are accepted at the rate of 3d. per word prepaid (if Box Number used 6d. extra), and must reach this office not later than Monday morning for the coming week's issue.

All communications should be addressed to the Advertisement Manager, "COUNTRY LIFE," Southampton Street, Strand, London.

GENERAL ANNOUNCEMENTS

SEWAGE DISPOSAL FOR COUNTRY HOUSES, FACTORIES, FARMS, Etc.—No emptying of cesspools, no solids, no open filter beds; everything underground and automatic; a perfect fertilizer obtainable.—WILLIAM BEATTIE, 8, Lower Grosvenor Place, Westminster.

ORNAMENTAL IRON AND WIRE WORK for gardens. Garden seats, water barrows and pumps, etc. Ask for Catalogue No. 553.—BOULTON & PAUL, LTD., Norwich.

FENCING AND GATES.—Oak Park, Plain and Ornamental; Garden Seats and Wheelbarrows.

Catalogues on application.
ROWLAND BROS., Bletchley. Estab. 1874. London Showrooms: 40-42, Oxford St., W.

SILK STOCKINGS.—Ladders invisibly removed. By return.—VIOLETTE, 17, St. George's Road, Worthing. Estd. 1922.

REAL HARRIS AND LEWIS HOME-SPUN. Best Sporting material known. Can now be obtained direct from the makers. Write for patterns stating shades desired and if for ladies' or gents' wear.—HARRIS TWEED DEPOT, 117, James' Street, Stornoway, Scotland.

MOBILITY for the invalid, disabled and aged. ARGSON ELECTRIC TRICYCLE, reconditioned machine; £65, as new; new machines from £95.—ARGSON TRICYCLES, Egham 337.

NAILBITING CURED.—Adults, children. Stamp brings free particulars under plain cover.—FLEURY TREATMENT (C.L.), 11, Hanway Place, W.1.

THE LONDON & NORTH EASTERN RAILWAY COMPANY has for SALE three Second-hand Fire Engines (horse drawn).—Particulars from the Chief Stores Superintendent, L.N.E.Ry., King's Cross, London, N.1.

LEFT-OFF CLOTHING WANTED of every description, gent's, ladies' and children's; also household articles, linen, etc. Best possible prices given. Cash or offer by return. Customers waited on.—Mrs. SHACKLETON, 122, Richmond Road, Kingston-on-Thames. Tel. Kingston 0707. Banker's reference.

GENERAL ANNOUNCEMENTS (continued).

RUGBY CARAVANS LIMITED, of Rugby, and 23, Sandland Street, Holborn, W.C.1, have for disposal before the letting season commences, a few caravan models, including a 11ft. De Luxe Van, at greatly reduced prices. Particulars can be obtained from their London Office and arrangements made for inspection to suit the convenience of intending purchasers. This offer holds good until February 28th next, subject to the caravans being unsold in the meantime.

GARDEN AND FARM

FENCING.—Chestnut Pale Fencing and Garden Screening. Illustrated Catalogue on request.—THE STANLEY UNDERWOOD CO., LTD., 24, Shottermill, Haslemere, Surrey.

CHRYSANTHEMUMS AND CARNATIONS.—Please write for catalogue of the above plants. Sent post free on application.—LYNWOOD CHRYSANTHEMUM NURSERIES, Rayleigh, Essex.

GARDENERS.—Country Life books on your subject range from the laying-out of large areas to growing bulbs for window boxes! Books specialising in specific varieties, vegetables and trees, etc., are all to be found in the Gardening List. Send a postcard to 20, Tavistock Street, W.C.2.

STAMP COLLECTING

ADVERTISER has a superb lot of EARLY BRITISH COLONIALS, picked copies, for disposal at ONE-THIRD catalogue. Approval.—"A 8645."

WANTED TO PURCHASE

GENTLEMEN'S CLOTHES, OFFICERS' UNIFORMS AND HUNTING KIT WANTED; high prices paid; carriage refunded; correspondence under plain envelope; bankers, Lloyds; established 35 years.—CHILD, 32, Hill Street, Birmingham.

APPOINTMENTS AND SITUATIONS

WANTED. JUNIOR MOTOR SALESMAN (premium), South Wales; must be of good address; excellent prospects.—"A 8658."

DOGS FOR SALE AND WANTED

LIEUT.-COL. RICHARDSON'S pedigree AIREDALES (for house protection).
WIRE FOX, CAIRNS, SEALYHAM, SCOTCH, WEST HIGHLAND, COCKERS (black also red).
For Companions or Exhibition.
Largest selection on view daily.
CLOCK HOUSE, BYFLEET, SURREY, or seen London. Export all parts.

AUSTRALIAN TERRIER PUPPIES for SALE, pedigree.—Particulars, Mrs. WM. KIRKWOOD, Derryearne, Dromod, Co. Leitrim.

"DOG TRAINING" and "GOOD GUN DOGS" should be on every owner's shelf. Time and patience will be saved, and the puppy benefited by being trained expertly. Prospectuses of these books on request.—"COUNTRY LIFE," 20, Tavistock Street, W.C.2.

LIVE STOCK, PETS, ETC.

BREED SILVER FOXES.—The most profitable and interesting breeding stock. First-class Breeding Pairs (1930 or adults) for Sale. Best British strains, pedigree, registered, prolific. Pupils taken.—STUART, Regis Silver Fox Farm, Sheringham (near Cromer), Norfolk.

PEAFOWL, SWANS.—R. WHEADON, Ilminster.

LIGHTING PLANTS

COMPLETE PLANT, petrol engine, 1 KW. dynamo, switchboard, 27 cells; excellent condition; £25 in place; might separate.—Felpham Vicarage, Bognor Regis.

BOOKS, WORKS OF ART

OUT OF SEASON is the time to read books on Sport. Indoor-days are best for planning flower beds. To-day—send for the Complete List of "COUNTRY LIFE" LTD., 20, Tavistock Street, W.C.2.

ANTIQUES

OLD WORLD GALLERIES
65, DUKE STREET, GROSVENOR SQ.
LONDON W.1.

Two minutes from Selfridges.



DINING ROOM, furnished in mahogany, with guaranteed antique Hepplewhite D-ended mahogany dining table, antique Hepplewhite mahogany side-table or bow-fronted repro. sideboard and set of beautiful carved Waterleaf chairs, for the LOW COST OF £33.

NEW DEPARTURE!!!

We have now extended our REPRODUCTIONS (all made of genuine old wood, and have the following rooms: all newly decorated complete with curtains, floor covering, etc., and all with finest Reproduction Furniture:—

DINING ROOMS furnished in Oak
DINING ROOMS " " Burr Walnut
DINING ROOMS " " Mahogany
BEDROOMS " " Oak
BEDROOMS " " Burr Walnut
BEDROOMS " " Mahogany

These rooms are worth a visit to see the Decorations and Colour Schemes alone which include the newest as well as old fashioned treatment.

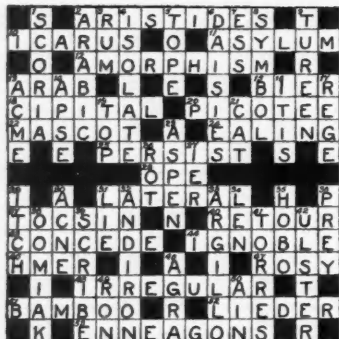
NO REPRODUCTIONS can be better made and the finish is perfect.

OUR PRICES ARE THE VERY LOWEST.

Visitors are not asked to purchase. MAKE A NOTE TO CALL AT ONCE

Old World Galleries
65, DUKE ST., OXFORD ST., W.1.

SOLUTION to No. 53



ACROSS.

1. Will go up a drainpipe down but not down a drainpipe up.
5. One of the cat tribe.
9. Insect with a titled start.
11. When this is vicious it is to be deprecated.
12. Hinder.
14. Lady once to be encountered in the woods.
16. Blondel's songs.
17. This some is horrid.
18. Often found in Government offices.
20. The *bête noire* of 14 has lost his head.
22. Pronoun.
23. Victorian caricaturist.
24. Another of the cat tribe.
25. Agrees.
27. You'll find these letters one after another in 8.
30. Not found in prisons nowadays.
34. A very diminutive tract of land.
35. Never at the top of the class.
36. Flowers.
37. Anything but senile in one way.
38. A recruit must this.

"COUNTRY LIFE" CROSSWORD No. 55

A prize of books of the value of 3 guineas, drawn from those published by COUNTRY LIFE, will be awarded for the first correct solution to this puzzle opened in this office. Solutions should be addressed (in a closed envelope) "Crossword No. 55, COUNTRY LIFE, 20, Tavistock Street, Covent Garden, London, W.C.2," and must reach this office not later than first post on the morning of Thursday, February 19th, 1931.

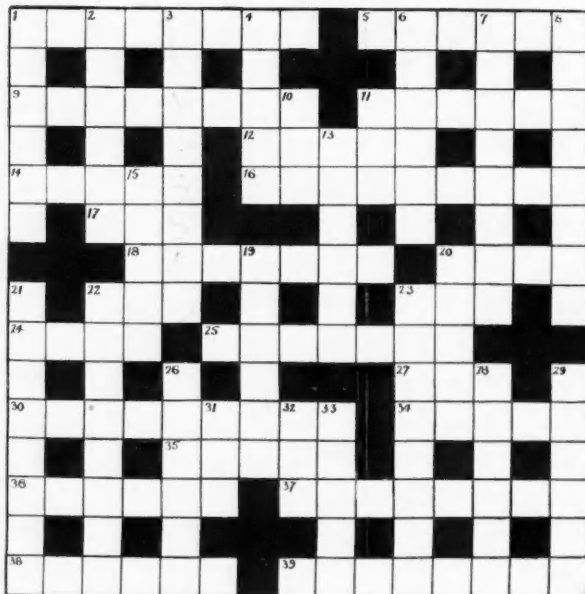
The winner of Crossword No. 53 is Lady Margaret Spicer, Spye Park, Chippenham, Wiltshire.

39. Q's name for a west country port.

DOWN.

1. These soldiers were not on our side in the War.
2. This needle is blunt.
3. Collects into a mass.
4. One of London's lungs.
6. Terriers that might be landmarks.
7. This, we hope, is a characteristic of these clues.
8. Applicable to a housemaid now and then.
10. Marked the home of the jolly miller.
11. A kind of spring.
13. "There be — ways to take" (Kipling).
15. This goes to the heart.
19. Every schoolboy loves a good this.
20. Found in churches.
21. Unpleasant to live with, especially if really apt to start the finish.
22. What Parliament became in 1805.
23. Stories often appear this.
26. Reptiles.
28. A freak.
29. The place where Sidney died has lost its head.
31. This tang is often fiery.
32. A London body.
33. A modern Austrian composer.

"COUNTRY LIFE" CROSSWORD No. 55.



Name.....

Address.....

RECENT SUCCESSES

FORWARD-ON!

BY
RANCHER

Pencil Drawings by
LIONEL EDWARDS



"udden Hells! You're caught napping, lad! Let at coverts-side:
There is more than thug froes, and problems to deged andy,
In the game - 'Forward!'"

COUNTRY LIFE LTD.

Enthusiasm :

"Virile verse..has a spirit all its own."—
Wilts and Glos Standard.

"Horsemen will thrill."—*Bystander.*

"Swinging verses of hunting."—
Yorkshire Post.

"Effective pencil drawings."—
Times Litt. Supp.

PRICE 21s. net

Presentation Edition - £3 3 0

Opinions about :

HILDEBRAND

By JOHN THORBURN. Illustrated by THE WAG.

"Uproarious comedy."—*Yorkshire Post.*

"A highly tempered horse."—*News Chronicle.*

"Whimsically humorous."—*Southport Guardian.*

"It succeeds."—*Manchester Guardian.*

PRICE 10s. 6d. net

Presentation Edition - £2 2 0 net



PRACTICAL JUMPING

by

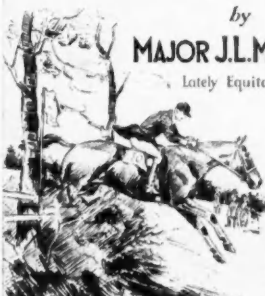
MAJOR J.L.M. BARRETT

Lately Equitation Officer
R.M.C.
Sandhurst

Illustrated

by

CHARLES
SIMPSON



Format, 10 by 7, ins. Price 10s. 6d.
COUNTRY LIFE LTD.

Appreciations :

"Full of wise counsel."—*Wilts & Glos Standard.*

"An extraordinarily artful book."—*Observer.*

"Another expert work."—*Yorkshire Post.*

"Excellently illustrated."—*Army, Navy &
Air Force Gazette.*

PRICE 10s. 6d. net

Prospectuses sent gratis on request

COUNTRY LIFE LTD., 20, TAVISTOCK ST., LONDON, W.C. 2



'RIGHT IN THE
COUNTRY WITH
LIGHTING LIKE
THIS—IT'S SIMPLY
UNBELIEVABLE,
MY DEAR'



This thought must occur to many until they have seen remote country houses flooded with electric light from private battery installations—and lit, let it be remembered, at no more cost than if the current came from public mains.

Even where a public supply is available, battery-lighting, once installed, retains its conspicuous advantages.

Facts and figures of Electric Lighting Plants, with Storage Battery installations for country houses, schools, clubs and churches (as well as for alternative lighting in cinemas, etc.) will be supplied without obligation.

Two leaflets—"The Storage Battery—A Necessity" and "Private Plants and Mains Supply" will be sent free on receipt of a card to the address below.

Advertisement of the Accumulator Makers' Association (Dept. 24), 66 Victoria Street, London, S.W.1